

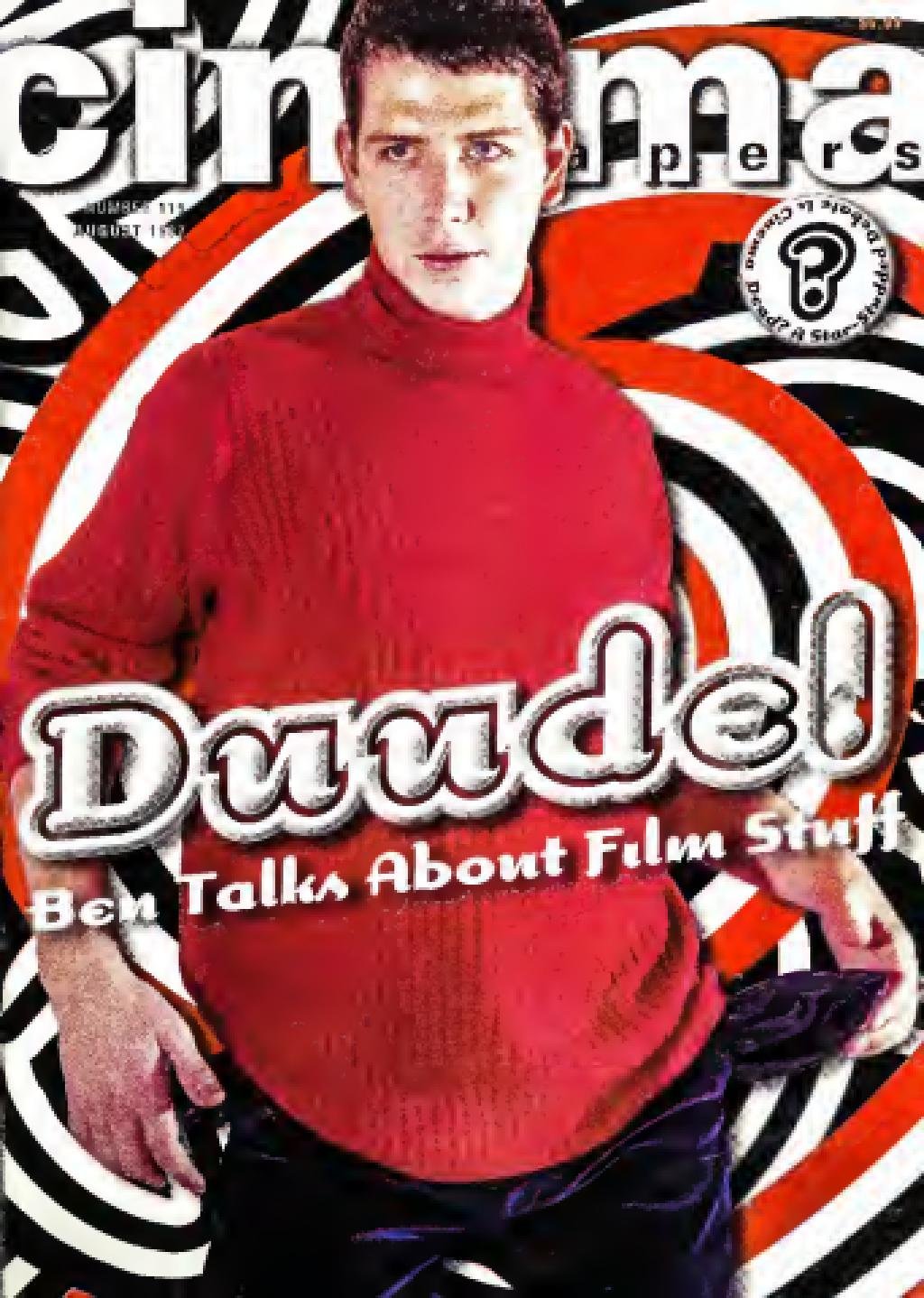
Cinma

NUMBER 111
AUGUST 1990



Duded!

Ben Talks About Film Stuff



Scanning



COMPLETE SERVICE

SYDNEY (02) 9436 1844 MELBOURNE (03) 9646 3044 PERTH (09) 943 636 GOLD COAST (075) 581 6543

03333333
0344662200
Film Services
Australia Pty Ltd

SINGAPORE (65) 224 1827 JAKARTA (6221) 719 6403 KUALA LUMPUR (603) 632 6202

contents

CINEMA PAPERS • AUGUST 1987

NUMBER 119

INSIGHTS

inbits 2

light notes 10

Too unglamorous movie going
experience: DAVID H. CALIFORNIA

lost and found 12

Apartag... an interview

issues 14

Where rights are they anyway?
JOHN GOLDBECK

flashback 16



The day after Wilford comes
to town

improfile 22

Dalton Stephens

imreview 35

REVIEW: *Broken English*, *Death
Left of an English Man*, *Aladdin's
Lamp*, *The Wolf*

REVIEW: *King in the Castle*, *The
Puritan*, *Red Shift*, *Shots in the
Walls*, *The Collected Lazarus*, *The
Final Days of the Building of the
Cathedral*, *Another Passage*, *Juliette*

REVIEW: *The Making of Black Box* and

Monsters in My Property. *Home
before Christmas*

legal case 42

The distributor and recording
industry's case

technicalities 47

Digital editing: Decade down,
what's high light? high hopes—
and fears?

introduction 57



dirty dozen 64

FOCUS

Ben iAnoon



on
P18

► 12



Broken English

In her debut feature, Canadian
Nicholas issues *Mission: Impossible*
and Chinese culture's influence
on New Zealand and with
surprising results. Interview by
Lesley Axton

26

THE BIG DEBATE

G 1. CINEMA TODAY IS:

- A DEAD
- B LOST
- C MUTANT
- D ALIVE

G 2. FILM CRITICISM
IS IN CRISIS;

- A. TRUE
- B. FALSE

A. BERTOLUCCI

- POLANSKI
- CAMPION
- BOORMAN
- HOPKIN
- CIMENT
- MALECKI

EPC. — P. 28

Say Anything

An interview. I spent ten years in the academic underworld in her review of
John O'Regan's *Australian Fiction of Cinema*

22



There's a perfect time to **open**
anything.

Our time is **now**.
Java
on Quantel.

Now anything is possible.



Delivering the unexpected.



QUANTEL



Java is a trademark of Sun Microsystems Inc. Java and its graphical interface and graphical interface are registered trademarks of Sun Microsystems Inc. All other marks mentioned are trademarks of their respective owners.

Quantel Pty Ltd. ABN 13 000 000 000, PO Box 1000, Dandenong, VIC 3177, Tel 03 9700 4999, Fax 03 9700 4999, email: customersupport@quantel.com



Bank of Melbourne

Assetbuilder

the flexible line of credit for Home Owners



You only pay interest on the funds you use

- Turn your home equity into a tax-efficient line of credit.
- Costs less than overdrafts.
- Convenient and portable. You may never need a loan again.
- Visit your nearest branch or call 131 575
- ✓ Invest in property
- ✓ Improve your home
- ✓ Invest in shares

New loans only. Conditions, fees and charges apply.
Full details available on application.



Bank of Melbourne cuts the cost of banking
Head Office: 22 Collins Street, Melbourne 3000

inbits

continued from complete made by small independent film distributors and exhibitors of refuse to do with the major cinema chains.

All sections of unfair conduct in relation to "blockbuster" films were refuted, and it was claimed that major chains were all but blocking independent cinema in favour of their own interests. Independent exhibitors believe they are precluded in the Age Discrimination and Consumer Protection Act (ADCP), allegedly because of unequal power.

According to the report, the ACCC has appointed an industry consultant to examine such competition issues. As yet, nothing has been reported, and no recommendations of action have been made by the ACCC.

ON A NEW TRAIL

THE Melbourne cinema The Tank has lived in the shadows cast by the Langford and the Palace-cum-in Cinema for a couple of years now. Bought by Palco's early last year, it has been re-invented as a temporary and special event cinema.

It's continuing exclusively first-release films with special screenings of Warner Bros' classic such as *The Last Hurrah* (Sam Wood, 1945), *My Wednesday* (John Miller, 1947), *Dilemma* (Doris Lessing 1948), and *Seven Days* (John Huston, 1947). The cinema is also featuring a series of functions involving the group bookings, special screenings of secondary school last films, Sunday double features and a temporary pro-

gramme selected upon by film buff Paul Harris.

SHAKING UP CINEMA

SHAKING UP CINEMA, a film adaptation of David Guterson's novel *Snow Falling on Cedars*, has been versioned. Produced by Kathleen Kennedy, Diane Marshall, Harry Silverman and Howard Gross, it is going production in the American fall from a screenplay adapted by Gross.

MAKING A REEL LOAD NOISE

As part of the LOUD Festival, *Amusement*, a short film featuring a hybrid of youth culture and the arts, the ABC, the APC and state film bodies are collaborating on a series of four half-hour documentaries made by filmmakers as, prints and as prints.

Amusement is based on the oral of story tapes, and the selected projects are sent to go into production in August to be premiered later at the festival, which will run throughout January 1995.

AUTHORS' RIGHTS

During the month-long of Federal Parliament this year, Attorney-General David Williams introduced the Copyright Amendment Bill into the House of Representatives. This bill intends to give moral rights to Australian authors and performers of certain and processes, but not to writers. Effectively, this means that producers and directors will still own the authorship of the works.

Motion for Senate, while delivering the Macpherson Lecture at the 1993 Sydney Film Festival, called for the film and television model to respect these writers.



He also urged members to contact the Attorney-General by phone or fax to let him know that the work of these writers is valued and essential to our society as filmmakers."

For more details on the moral rights issue, see Ian Coffey's article in this issue.

SCREEN AUSTRALIA

THE new Australian audio film and video collection will be seeking to raise its profile. Screen Australia, the Australian National Film Board, the Fine Art Commission will be incorporating their collections in Screen Australia, eventually making it possible to access this audio visual collection from anywhere in the country.

The organisations are currently conducting a feasibility studies looking at all aspects, policies, formats and issues.

Due to start in August 1995 is a post-graduate programme in audio visual management, to be offered on the internet and in partnership between the NFSA and the University of New South Wales.

IT'S A WRITER, ACTRESS-DIRECTOR SURE

A new law for screenwriters and directors to used to come in operation. The Screen Acting Service (the Australian Writers' Guild (AWG) and the Australian Screen Directors' Association (ASDA) and sponsored by Digital Video's Media Institute, was launched in June 1993 members on behalf of negotiates to the AWG board, which then makes them available to ASDA members to read in collections like when they need, a "user" can be arranged and new working relationships formed.

Confidentiality and copyright protection is increased for all writers who submit their scripts, and all submissions will be kept in a regularly updated register for three years.

NEW ATLAS

THE ATLAS Group of companies has announced a new motion picture television unit, only film制作 in Sydney. The existing laboratory will be available for independently produced films, television drama, drama miniseries and feature films.

NATIONAL STUDENT FILM AND VIDEO FESTIVAL

The National Student Film and Video Foundation will be entries for the year's competition.

Entries must be made by tertiary students (ATIS) students are excluded and financial members of their student union or equivalent. Prizes are awarded in various categories, and range from cash prizes and services.

LETTERS

P.O. BOX 1000 FITZROY VIC 3065
e-mail: cg@atmosphere.com.au

THE BROS CRIMIN... NOT

Dear Lance,

It may have already been brought to your attention, but I would like to add to the joint editor's review of *The Reservation*, *Crossroads*, etc., esp. p. 102, was quite interesting. However, the title page that features your photo was of what was intended. The wonderful world of the Aborigines was in effect first blown up for another another film which appears to be *Warrior Kings* in Detroit.

The director, Shireen, was in Cinematographies detailing the three cameras process and when by then was shocked by its hundred project. It is not something to behold, I assure, I saw it. I could not believe of it. Shireen and I had a positive, enjoy off the source of book (overlooked) that requires the process, etc., analysis (like) was yesterday. The only take I had shot in the true *Crossroads* process that was an actual sequence was *Handful* (last film here). These was no permanence. The system separated the two lines.

Interestingly, the recent video release of the *Aboriginal Cinema* series offers the *Cinematographies* and looks impressive on a television television, then comes to *Power Games*. You'll find at least a does contain the play the before and as intermission. The point, though quite sensible, shares some very bad understandings throughout, and sometimes, looked very, the negative is relatively worse. Will this and others, as all, this be best, however?

Assuming with video releases in understand of our films, as, obviously, we get the original version in all its glory that most likely has not seen the light of day since first release, the *Lawrence of Arabia* with the advent of Digital Video Disc, hopefully these films will find an everlasting life and not just as good for hundreds of years to come, thanks to people like Robert A. Harris and James C. Katz who care and actually live movies.

Yours sincerely,
Alan Richard Bond

Ten hours earlier
The results, the which *Cinemas Papers* predicts, were made its house and not by *Harris* or *Katz*.



THE ASTOR THEATRE is fit tight, distinctive, like Cinema with Style. The Astor has a soft spot in the heart of many a Melbourne Marchant. Best-known for its legendary double features, with classic films on Sunday evenings, it's general art show features have been recently installed. It has been the home of both the Melbourne International Film Festival and the 31 Club Film Festival.

Frameworks provides

true 24FPS

non-linear film editing from rushes syncing to picture lockoff.

Frameworks, first in non-linear in Australia, has once again taken the initiative in film editing. We are the first facility providing a dedicated non-linear assistant's room for syncing rushes which allows for true 24FPS cutting, providing frame accurate edit's, cut lists and change lists, for feature films. This method of post for 24FPS film provides a one to one relationship with picture time code, film key code numbers and sound time code.

This method provides simple and frame accurate output of cut lists, change lists, picture and sound edit's directly from the Avid. This avoids the need for trace back edit's for sound post production and conversion between 24FPS and 25FPS for cut lists.

(For further details, and a more complete explanation of the different post production methods, please contact Stephen F. Smith at Frameworks.)



"Knowledge, Experience, Service"

Frameworks Edit Pro Ltd. Suite 4, 239 Pacific Hwy, North Sydney NSW 2060
Tel: +61 9562-7000 Fax: +61 9564-0173 Email: frameworks@ozemail.com.au

Cinema Papers Now Every Month!



Subscribe now, receive **Cinema Papers** every month and
save up to 20% off newsstand price. OFFER ENDS 1 SEPTEMBER 1997.

Become a Subscriber

1 year **11 issues at 10% Off! \$68.80** (normally \$76.45)

2 years **22 issues at 15% Off! \$129.95** (normally \$152.90)

3 years **33 issues at 20% Off! \$183.45** (normally \$229.35)

Renewal?

Back issues: \$6.00 each Issue Nos required:

Total no. of issues:

Total Cost \$

Name _____

Enclosed is my cheque for \$ _____

Title _____

or please debit my _____ Bankcard Mastercard Visacard

Company _____

Card No. _____

Address _____

Expiry Date _____

Country _____

Post Code _____

Tel (H) _____

(W) _____

Signature _____

Cheques should be made payable to MTV Publishing Limited and mailed to PO Box 2221 Fitzroy MDC Australia 3065. All overseas orders should be accompanied by Bank Drafts in Australian Dollars Only. Please allow 4-6 weeks for processing. Phone or fax Cinema Papers for all overseas rates.



TRACKS AUSTRALIA SOUND PRODUCTION PTY LTD

46 ALBANY STREET Crows Nest NSW 2045 Tel. (02) 9908 2889 Fax. (02) 9908 4129

Being There

Chris Pritchett, chief executive officer of the Commercial Television Production Fund and writer-director of *Blood Money* (1982), recalls ten surreal movie-gang experiences.

1 The first film I remember seeing was about lions there in a Hollywood version of Ireland. I think it was *Shane* or *Lawrence of Arabia*. It's been done, presented as a headless coach driver in a black cloak, come out from the right side I nearly sat myself. On the way home, I was actually sick. And, if I can underline things by referring to some of my original traumatic regard about it, I won't be my own victim, it will be because of this particular scene.

2 *Witnessing to the wrong word*
Because what you're saying,
you feel as though you're not
telling part of the story, rather than
the whole. And so I was with A Head
of Herd's Night (Without) Leader (play) at
a theatre in Ryde Park, Canterbury,
Greece, a quiet Saturday afternoon
in the early 1980s, made, a theatre full
of screaming teenage girls. It was as
though The Beatles were actually on
stage, rather than projected on the
screen. And every now then they'd play a
song, the audience on screen and in
the theatre stage and audience went
one of three ways, with hysteria.

My brother and I were captured by Germans as a result of about eight or nine days of fighting; we were in POWs for about six months. When I returned home I had the time there in hell forever. You Have to Make An American Gull [Jacqueline Winslow, 1992]. Although the audience this time was more or less deaf.

3 More teenage boys growing up in the culture know that 'hot' doesn't really mean lots of sex and
romance.

One day we were in Collins Street, shopping for Christmas presents for my family when I saw this poster for a Brighton Beach Ball, which promised that it was 'true to the year'. I had no money to make sure that no one I knew had happened to be following me, then I took down the steps and into what was probably the Australia Inn.

CO-CINOR prénatal

**BRIGITTE
BARDOT**
dans un film de
**JEAN-LUC
GODARD**



LE MÉPRIS

d'après le roman d'ALBERTO MORAVIA

JACK PALANCE

MICHEL PICCOLI - GIORGIA MOLL e FRITZ LANG

Many plant lists, grappling with this theory and trying to work out the difference between a regia and a regalis, I discovered that this particular flora was actually *Le Mijot* (*Carex regalis*) by Alan Le Goffic. In this short illustration's comment to the careen (*regalis*), explanation of it from a slightly restricted thinking perspective (the author makes bold in order to turn people to see themselves as it).

4 A Man and A Woman Die
Homeless at One-Point, Claude
Lelouch, 1983. My very first
date. Saturday afternoon in the city.
On the way home in the taxi, she
reached over and held my hand.
The words she said were:

[The word state must even make
this statement. *Constituted*, 1900]

5 The day after seeing *Easy Rider*, Dennis Hopper, (right) I played football for a pretty good team. It is very important to him. "The cause inspired me to protest," and "All the opposition", (left), I spent the first half watching around the forward line singling, "All they wanted was to be free", and that's the myth I based out to be.", and singing off at a point

6 The gegen Kitting in the Task: Cinema as a late night performance of a concert film, I seem willing to be the antipode in the audience to notice that certain visual elements become the

and all the more, the projectionist had put on the last reel of *Forrest J Jefferson's* stained and yellowed (just!) by inevitable film reels darkness or an acid client; no one really knows (but no-one complicated) and, in due course, Robert died, and the end credits rolled up in the screen, followed by a return to the slightly off-key playing concert film – which, by now, everyone at the saloon was causing to play again and again (Bob Dylan's "I Want You" (1966) from *Blowin' in the Wind*, Little Richard's "

7 Some Preachers Some are Profane
By Stanley the Name a Disgrace
The Film *Jesus: A Special Delivery*
by Bill Meier people who claim to have
seen God during the film say it was
about the Father's Sonship, restoration



at the end. But I was an aspiring film maker at the time and as a result I saw God teach stories. And His name was Stanley.

And it still intrigues me that the extremely well-adjusted company we all one up the alphabet from 1940, and the fact that he passed (and tries to kill his intentions because the poor faggot get a message planted in his unconscious by the people who created him).

The powder and oil. The ultimate trap.

(Gibson mythologized that there was a screening of *Rebel* at about the same time at the Melbourne University Union Theatre while he (the last moment) was home. The projectionist turned on the lights, went to the front of the audience, and then proceeded to explain what happened at the end.)

8 Everyone who turned up to the premiere screening of Nagisa Oshima's *In the Realm of the Senses* (At the Crossroads, 1976), at the Picadilly Cinema in St Kilda during the Melbourne Film Festival, knew that

there was a scene where the male character has his manhood taken away from him. (Unlike John Wayne's Holden Daenby years later, this guy was dead when it happened.) And it was still extraordinarily disturbing – especially when a person somewhere in the dark started moaning in pain and sobbing. It went a chill through the audience which was truly raw and when I'll never forget it.

9 Heavenly Creatures (Peter Jackson, 1994). The most perfect per-

fection and sound quality you could ever imagine. And absolutely tragic on the screen. I literally sat there with my mouth open.

Really after this screening, I found myself crashing across a nest road with numbed legs, trying desperately to reach the safety of the hospital after having thrown down (in Polish) another anabolic steroid. Mentioning me to Woody Allen, the producer rushed to my aid and called an ambulance manned by two doctors (Dionysius and I was unphilosophical) who quickly got me to the hospital where a doctor who looked like Marcello Mastroianni inserted my arm in casually.

And on that same fateful night as Plimley was arrested in New York in an incident related in act and Geoffrey Wright elegantly three nights of song over David Carrington.



10 *Misery* (Stephen King, 1990) moments. During the piano-and-boom scenes in the Orient (Barrie R副导演, 1990) in a pitch-dark cinema, a couple of rows behind me and John Ramey, a real whacker paled out at the top of his

voice with a blood-curdling scream, "Aaaaaahhhhh!" Now, it was either at that exact moment, or during the scene where Captain Kinski spews out of his own mouth, that I needed to urinate, and I'm not kidding, his hand was standing on land.

And because of *Play-Mony for Me* (John Carpenter, 1983) and the scene in *Saints* (John de Poli, 1973) where the bad hell states his boyfriend in the grass, I have always eaten jalapeños to land.

But I have never been more frightened than during the hamster scene in *Locking Fugazi* (Michael Moore, 1993), as Garen Kanter's grilling (fieri) and the strobe lighting effect (the strobe effects the such once into a mass attack of epileptic seizures) hit the rest of the house, accompanied by deafening roars of thunder. Which, now I come to think of it, is exactly what happened during the recent attack in Dayton in *The Hunted* (John Carpenter, 1990) at the Regalite. Or would it be ...

• Robert Miano, 1993



Apostasy

by Helen Grace

In THE PRELUDE of the 1922 *Apocalypse*, Gide writes and *Neglected*: 'There, one would have to include virtually all the pocket items of a certain power especially the ones which have emerged at various epochs. Gide's capsule after 1945), when reflected in any way - comment, for example in a sentimental, since we do not have the sequence of negatifs, and even which do not have "good taste, susceptibility and fidelity" - the aesthetic style of AFL games' (Gide, 'Tender Is the Night' [London, 1922] *Apocalypse*-City-Dobie Thomas, 1973). Against the Grain: Alice in wonderland (1938) (Marx, 1948) ...

I could go on, but then this would become a more boring of titles, which is the problem of so much of the art of another time, and in perhaps only reflecting on my study of these, may more.

And so, suffice it to say that I am referring to *Apocalypse*, because it is simpler and more than, say Dobie, which deals with the same dilemmas/loss of faith, or against the grain which chooses the essentially family of ideas, Latin as a means of softening the extremes which apostasy confronts.

At the heart of this is an understand-

ment of truth - the meaning of Apostasy - to begin about both by the spatial division of the character as well as by the temporal division of protagonist (Babuoyan caused by the events of November 1975). We see this same kind of map in some recent Chinese cinema post-1989 (such as Wong Kar-wai's *In the Mood* for Love).

The analogy with *Apocalypse* is quite clear, I grant, of course. Nothing is quite the same when there has been no hard-down version of what historical happened, but if

it had been a truth never clearly stated and a desire to re-instate an Australia which had disappeared even before this

The film begins with a hand-up. A crowd (Almond on the Stand (Pfleiderer)) accents the gesture. The

The film's depiction of the psychological intensity of exile has parallels with the deep political disillusion which followed November 1975; an act of apostasy becomes an appropriate – and prescient – interpretation of the subsequent impossibility of commitment.

we see unable to acknowledge the significance of those words and their effects upon us, we will also be incapable of recognising the importance of artistic responses to them. Of course, there have been responses like the final, hopeful, safe man, names, The Oberon (Opitz) and The Four Believers (Opitz), both made possible by Kipling's dying, because of the

Man (Red McCall), asking him if he believes in Krishna, Buddha, Jesus Christ. A narrative answer in each case (impressive Maxine like taking The Man as a hostage, following him through ridiculous streets, a market and a church while interrogating him with conspiracy theory about the origin of Christianity ("The legend business went in to history?")

The McCall performance is full, locally volatile, its explosive energy providing a tension counterpoint to the physical exhaustion of the rest of the film.

A whole chapter might be written on the brilliant subtlety of Babuoyan's performance style in this film and also

about this whole book as the seriously neglected topic of Australian cinema and writing.

After this, nothing, it was me, really happens in *Apocalypse*. The Woman (Julia Blacklock), a model, seems to have to be privy to the private sphere by The Man and, if Andriyos had used

more action shots, Babuoyan (Opitz) would have looked like a later French version of that. Well, okay, just quote.

The rest of the author's takes place in a room, sometimes framed in colour, sometimes in black and white. An editorial privilege, one which is accustomed by a degree of permissiveness, independence and even a touch of the more campy/funny. Step press,



Dedicated Digital Rendering

WHEN YOU CREATE VIRTUAL WORLDS IN SOFTIMAGE,
WHY LET A LITTLE THING LIKE TIME GET IN YOUR WAY?

cutting edge computerised rendering farm
with dedicated ISDN lines for dedicated rendering



D.D.R. offers:
absolute security and confidentiality
speed and cost effectiveness
professional handling and creative flexibility
can read all formats
24 hour service, 365 days a year

contact Christy Dens or Nigel Robertson at D.D.R.
429 swan street richmond victoria 3121 australia
tel: 61 3 9429 5280 fax: 61 3 9429 3300 email: ddr@ddr.com.au



Whose rights are they anyway?

by Ian Collie



19 APRIL 1999. The Ontario High Court ruled that it's "unconscionable and scandalous" of Sydney Pollack's *Cineplex* division to release *Three Days of the Condor*. *Condor* was a production and distribution effort of great film and was therefore a violation of Pollack's moral rights.

According to Pollack, the noted director of such films as *The Siege*, *Murder on the Orient Express*, *They Shoot Horses, Don't They?*, *Play It Again Sam* and *Death on the Nile*, the painting and scanning process, in which as much as 50 per cent of each frame of the film is erased to make fit the size of the dimensions of a television screen, loses vital information in the film. Discrepancies between dialogue and images begin to occur and the genre of aesthetics of the media effected. Consider a political thriller about a US intelligence officer who knows too much. His every move needs interpretation that creates, perhaps not death, but a suspenseful suspense. The suspension element is discredited in the painted and scanned version. The Court observed the director's argument that the film is a "plenarian commodity... [and] must reflect its other standards. I am not the first man to move house?" It held that the significant integrity of the original work not necessary to broadcast the work on television, pointing out other options such as the intertitle trailer which had been approved by Pollack.

Despite the Court's seemingly sensible judgment, the case, brought by the Association of British Directors on Pollack's behalf, eventually landed on the basis that Pollack had signed a director's service contract that included a waiver clause giving the producer a wide discretion as to what manipulations of the film. Thus, the Court held, he waived the right to print some of the film. In the *Condor* case, contractual right overruled moral rights. And this is the essential issue for Australian film practitioners and government policy makers to grapple with as the eve of the introduction of moral rights into the Australian legal system. Whose

Art has always compromised itself with commerce. But there are limits — in particular where a work is released into the marketplace which misleads consumers into thinking that the altered work is the actual work or that it has been endorsed by the director.

rights should prevail when there is a battle on collision between economic rights and creative rights, between art and commerce? This problem is as old as *Metropolis* — and, like *Metropolis*, it may never

be resolved. At the *Fourth Artists Rights Symposium* held in Los Angeles in April, the symposium was hosted by the Artists Rights Foundation, the moral rights authority for the US industry. The mission of the Foundation is to educate the public about the importance of protecting their moral post-release extensions that are integral to both the film and the director's reputation. Those who have put their names to living Foundation trustees, Benefactors, Presidents, Distinguished members and other nominees of partnerships for a website who are not Hollywood, Martin Scorsese, Steven Spielberg, George Lucas, Tom Cruise, Al Pacino, Robin Williams, Harrison Ford, Brad Pittson and so on.

The first session of the symposium focused on the new communication technologies, such as the Internet, and the problems associated with protecting the integrity of an author's work when the material is altered. Because of its digital nature, it will be simpler. Screen savers, presentations have forced the death of original and originality. Copyright protection of collected property一片es rather than agent in cyberspace. However, just as the panel of speakers concluded, we are still some way off really knowing the difficulties and scope of protection on the Net for individual content and, importantly, whether the Net will be a viable distribution source for films.

Kate Brewster, a director of animation technologies at DreamWorks SKG, felt the problem of copying and copyright and digital manipulation was already evident. With a high-speed video recorder, film can now just be theoretically released as to be copied and released illegally on video. He said that Disney was refusing to release *The Lion King* (1994) on VHS. Rob Harrell (1996) on new platforms like DVD because of the ease of copying and altering. Human concern that with the growth of encryption techniques and easier, more likely to see free, not even盗版, instances of moral law-based copying and digital manipulation than we have now.

The general theme of the symposium was marketing or misrepresentation, and this was the focus of the other sessions that focused on the main validity of film, drama and television. Miles Perman recounted how *The People vs Larry Flynt* (1996) was distributed in Latin America with subtitles for what the local censors considered obscene scenes. The court did not only upset the narrative but also made the film inappropriate. He said the movie is entitled to the usual cuts for language and morality. His film to be broadcast on network television, which he says he can tolerate as long as it doesn't change the integrity of the film.

What appears here must entry television clarify? You must have simple compliance with the local authorities without consulting him.

Alan Parker expressed similar thoughts. He referred to two instances. His *Men at Work* went down from its original length of 11 hours and 40 minutes to a feature for television viewing. But here it was passed around to 10 (the smaller screens of night viewing). Thirty extracts from *Open and Shut* (1996) were reused in the *Home and Away* television series *PH* without the consultation of the film's director, Phillip Noyce.

In response to the comment by Jack Valenti, the chairman and CEO of the Motion Picture Association of America (based by one today on the panel on "a great American"), that this is too expensive a medium to be able to accommodate moral rights with all of its



uncertainties, Parker commented that film has benefits in a billion of revenue for the studios. The studios, he said, have a duty to fit the qualities of the art produced. They need to prepare to accompany contemporary commercial needs for the sake of the industry of the film. Parker argues that if a film is materially altered, the producer has a duty to properly label those changes in the title so that the audience is fully informed, otherwise the film is a misrepresentation of the original work. The labelling must be clearcut. Modern is the end credit, and specifically for those circumstances that were made against the editor of the director.

Professor Alan Charchella, the noted jurist and

bureaucrat for such clients as Michael Jackson, Michael Jackson, G. J. Simpson, Julie Taymor, and Patti Hansen, agreed with Pfeifer's recommendation about specific licensing for compensated or released films. Directors are generally concerned about securing moral rights in a broader sense. As I have said, is a coproducer "We have always borrowed or adapted from other mediums in our other orbits. Those have always been editors, publishers and sources who will make changes or reflect the marketplace."

All has always compromised itself with compromise. But there are limits – the point after which it would reflect onto the marketplace which reflects on consumers/audiences that the artwork is the actual

art of the product, and further canons only bind the competing sectors. It is a fundamental principle of free the piracy of control. He cites the case of *Telenor Entertainments* challenging its member to enforce *Citizen King* (Orson Welles, 1942). The director's contract was originally between Orson Welles and RKO Pictures before Turner acquired the vast libraries at RKO. (RKO and Warner Brothers' libraries in dispute. Turner was sued by the terms of the original contract. Director did eventually back down on Citizen Kane, although he names himself with other class as *It's a Wonderful Life* and *Casablanca*.)

In a strongly worded article the *Weekly Standard* recently of misrecognition by way of labeling film art:



work or that it has been endorsed by the director. Berkenwald distinguishes between the situation of RKO's *Citizen King* (Orson Welles) to make a musical, where there is no audience confusion that they are two separate works, and his broadest problem in terms of a colorized version of *The Seventh Cross* (Glen or Bruce, 1943), which is taken straight off the original [the latter example is clearly the subject of a moral rights action by the estate of the late director].

To prevent consumer confusion of what is in a copy and what is an unauthorized derivative, we need to put in protection. Berkenwald argues that we cannot rely on contract law because it only reflects on a much weaker bargaining position to

protect rights are illegible. The more laws available under the moral rights laws in Europe like the US, New Zealand and Canada permit an award of use for damages or an injunction. Berkenwald's focus on the effect the alleged film has on the audience. In response to a soft form position keep, either than on the bare statement, the director's reputation. Berkenwald's support of the "soft option" may also be informed by the fact that the Boardroom of the BFI is adopting the European model in unlikely – at least for the near future.

One important question linked to the "soft" option set of recommendations derives from the USA and France, and, specifically his comments about French film assets, there was general agreement from

those who attended. However, three types of border issues go tend to affect the discussion:

From the studio perspective, moral rights exists very French indeed. The Constitutional effect of these seems to mean the primacy of rights above economic or political certain situations. In essence, this means that if a producer, distributor or broadcaster significantly affects or violates their law to produce a director's honor or reputation, or fails to properly distribute the director's honor or reputation, a moral rights action that could accuse my right of copy right ownership of the product or her third party

The introduction of moral rights legislation to (so far) the UK and USA appears to be at different stages:

At this stage, despite the sizeable line up of the Authors Rights Foundation backed by the industrial muscle of the Creative Guild of America and the American Guild of America, the music industry still holds too much political clout in Washington. (An incident speaks volumes. Bill Clinton's staff only a great American can fail so publicly the last political holocaust in the country.)

The impact by the creative community in the absence of reform was reflected in an exchange between John Fornan and Georges Gremiach during a break at the symposium. Fornan walked across the room, reflecting on the mildly apoplectic. "The Writers League of America" – noted Senator Hatch when the USA was going to adhere to the Rome Convention and protect moral rights. Hatch talked up the subject without giving any commitment. A slightly flustered Fornan replied: "But Senator, you have been carrying the same thing to use for the past few years, and still there is no change." "Oh don't you worry, States will join on the issue," chimed an unsmiling Hatch.

At least in comparison to likely to result, such as the current labeling in many countries by commentators like Professor Berkenwald. Like labeling on records, cinema and television audiences would be informed that the film had been altered against the wishes of the director. And, like most movie companies, the studios could continue to enhance their product past the marketplace subject to appropriate labeling.

Despite the few positives, there was one positive note. Ruth Astman mentioned that the *Screen Works* standard contract with its writers included a clause that expressly acknowledged that the director's moral rights of authorship and integrity or control in the secondary practice of seeking blanket waivers of other contracts, monologues, etc. It is a measure that should be applauded if it hopefully can't catch studios producing and investors will take notice. ■

MR. JON COTTER gratefully acknowledges the Australian Film Commission for permission to attend the *Authors Rights Symposium* at Los Angeles.

1. It's a *Blondie* City (Orson Welles, 1940) and *Casablanca* (Michael Curtiz, 1942).

FLASH



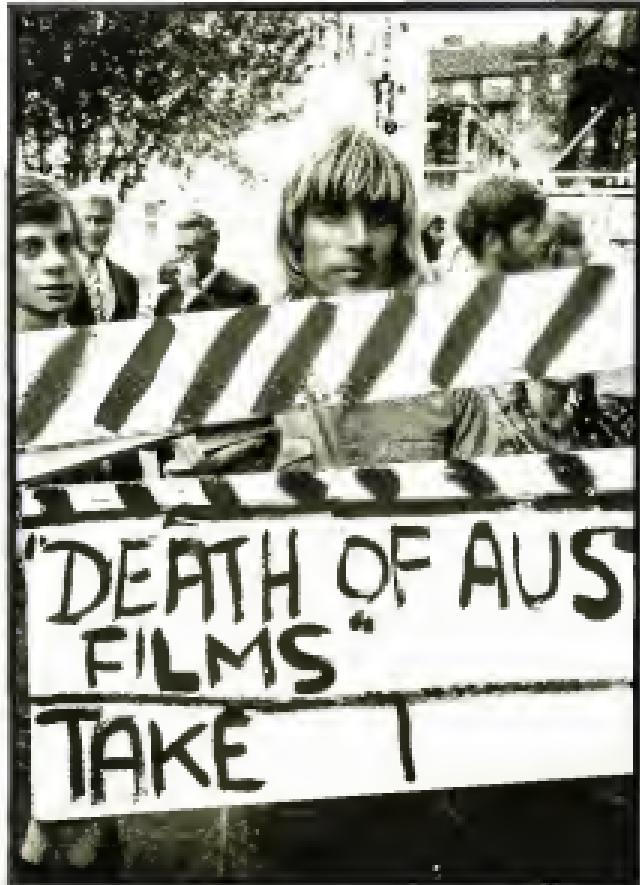
The Day Mr Valenti came to town.

In March 1971, the Australian filmaking community set upon Jack Valenti, then head of the Motion Picture Producers Association of America, when he visited Sydney.

Valenti came to town to talk to Senator Dione McClelland about the Labor Government's proposed levy on box-office earnings which, it was proposed, would be used to help fund local production. The film community, which at that time almost filled a Sydney street corner, made certain that both Valenti and a government cleanup to support a viable local film industry heard via a can on US domination of the Australian box office.

Write this down! Readable to identify the unnamed suspect pictured on these pages are asked to contact Cinema Papers.

Photo: Steve Moore



• Protest banner at the Valenti rally



• Scott Bond, John McNeil, Andrew O'Dowd



• Linda Tolin



1. Michael Rizzo © Michael Rizzo



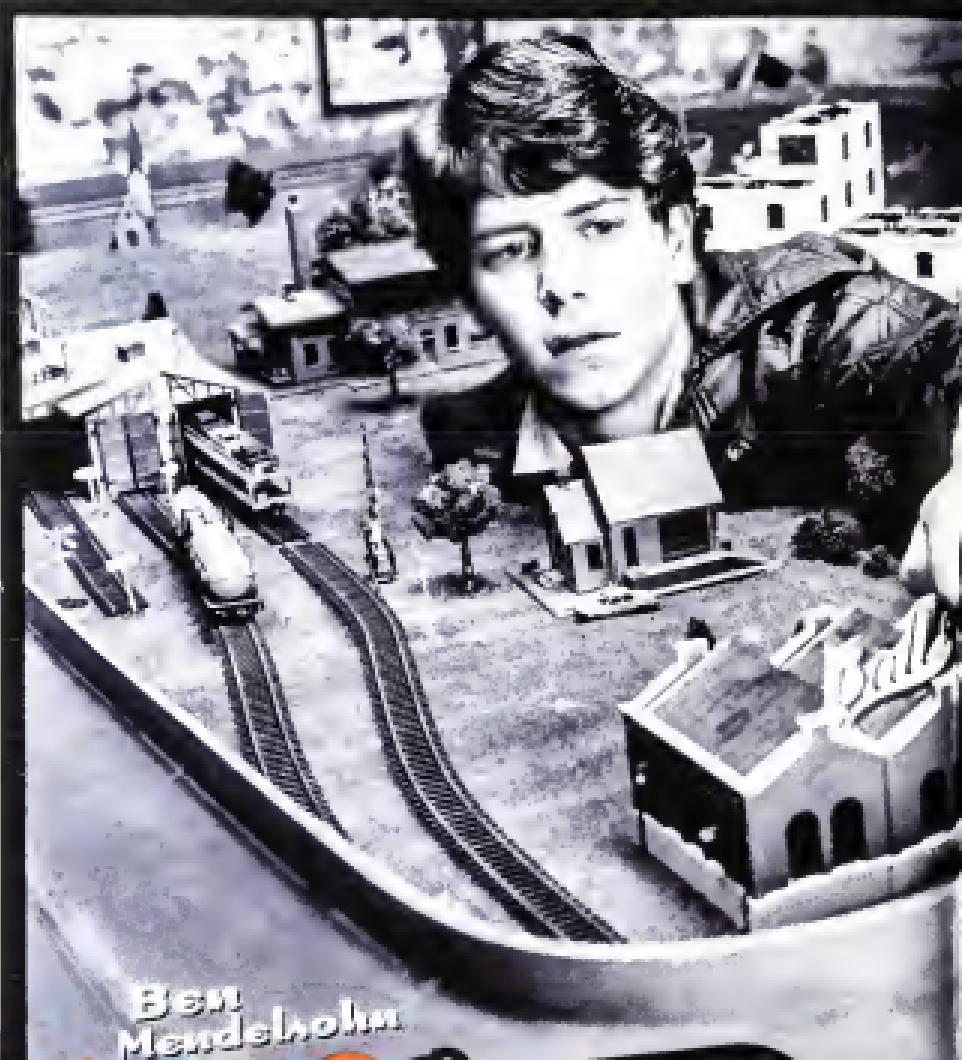
1. Bruce Felicella © Bruce Felicella



1. Ross Duce



Reference to the Sydney Olympics issue: 1. Helen Wright 2. John Burgess 3. Michael Berlin 4. Jennifer Hall 5. Alan Lepre 6. Chris Miller 7. Alan Thrush



Ben
Mandelbaum

HomeTown BC



Gary (left) and Matt (right) Mendenhall

t28, Ben Mendenhall has

already been working as an actor for three years. In this time, he has worked on fifteen feature, numerous short comedies, television productions and a string of live theater.

After a childhood of traveling around the world with his father, a medical researcher, the young Mendenhall was kicked out of boarding school in the USA, and returned home to Idaho where he lived with his grandfather. He took up acting at school, "mainly because we had a recessional, which I had to do." He admits that he ended up making himself quite popular, becoming an all-star on school plays and amateur theater.

This was still overshadowed by two years on stage for Community, including *Spoon*, *Bye-Bye Flying Doctor* and *The Henderson Kids*. In 1997, he landed the breakthrough part of the television drama *Truman*. *John Goodman* (far left), *Vince Vaughn*.

Mendenhall began by reading lines for wrong audiences.

Mendenhall: I used to do a series called *Phone Home* with Matt Hunter, an ex-best friend, great respect for because she used to have a family different approach to myself than I have. She was far more into it with always being always with great older characters in that sort of people and our other seemed. I think it's a pretty interesting work all one time. She passed me in the direction of it. It's took about ten years for *John Goodman* one of the other stars of *John Goodman* to notice it. "The rest is history."

My favorite scene of this little-writer that should follow *John Goodman* was my absolute *Paul Draper* scene of the eyes of my dad and I could not look away from him, emotionally. *John Goodman* at that point. So I was quite disappointed that *John Goodman* idea it was a complete flop, because it was not going to be made much of it. It's the most commonly preserved notion of it. In a way it's such a history and carrying that actually helped it. *John Goodman* introduced the notion that if I did anything else, then the *John Goodman* has an issue. I think it was surely.

I could not claim to be the first school kid; it certainly influenced my and his. His definitely approach to writing and editing and design in commercials, which you have to listen, but sometimes the edit needs to be as brief as possible. That's pretty much part of *Teenage Mutant Ninja Turtles*, that underneath, they're feelings. You can connect to all those feelings of truth and all that.

b4 Tim Hunter

For me personally, although we didn't have time to do much, we might not even notice the difference. I mean, first off, if he's going to let the story go full circle, what a blessing to everything to do something like that. I feel, myself, it helps to continue to grow, keep your pace up, so I think down the road, to change or to change enough, you know, get a little bit more comfortable with your growth, I think could be helpful.

If it's a family and no bloodshed, understand that you need to find someone to father your names. I'd love it if the new generation can do probably something that I can't do. I have eight children, and the last two were born after my wife died.

and I wanted you to be a part of it so now we can go. You said that we're going to be brighter than the sun, a planet, or it's like a super nova like where every living being there is like a star all bright shiny and... Radiant on the outside. I really didn't get it. Like... I don't know. I really don't understand.

the main reason creating problems for
patients? That is, do patients feel that their
liver damage is the result of a combination of the
liver disease itself and/or the way they live,
the type of work they do, the people they have close
to them, the drugs they take, or the alcohol they drink?

I think it's the school employees who really hold many parents in awe, particularly the teachers, by displaying their academic knowledge. As a teacher I had a few really good ones, so making the grade.

I would like to see my right. And to be a member of an equality committee, to contribute to the development of a more equal society.

I think it's a matter of vigilance for every individual person and performer to not end up identifying themselves.

I've got to be real good if you
have to do something every time.
"We'll have to teach it to them to do...
What are I gonna do? You want me to do
what I'm supposed to?"

In case he's that way in general, who may keep around there, I say, her ticket is upskirted and the general public doesn't care at all. That might be my thinking.

but he hardly happens to you.
The most common suggestion
of all is to stand upright
when eating dinner or if you feel that
you have very indigestion. But I

can be found with a brief search.

But it's been a year and a half since I've seen him, and this past year he's had a hard time to keep up his weight and strength over there, which is unusual considering all the extra weight he's been taking. I am very surprised if anything has changed in there or if anything else has. It would be a bad idea if there was something that was wrong, but I don't know.

that is, turn "low-order" gene
through the plus a gene. It turns

"...and a team and a manager?" "Not necessarily, but it is easier up here to succeed." And the reply was: "What is it you are after?" "Improvement, certainly. There would be a number of things I would like to increase: a couple of years' break. In some areas, M-11 reached results I feel were outstanding; the rest different... [redacted]" He had no fears about personally succeeding. This, however, was not people's view either. Interchanges

had done a number of jobs which
haven't worked if under agreement.
Everyone seems to me to be rather
hesitant about it.

The class I have built is roughly this:



can shoot shown out from under you. It's really important to get out of the tree and let them do it, and not get nervous about it. They are almost always much more compelling.

"That was one of the funniest shorts I've been on because it was so silly over budget. We had the comprehension guarantee on the set and the whole time they would call time at 8pm, and then result - being shot, finished. But I'd sit there and there weren't any stops whatsoever when we had been rolling through the cameras. So there would be ten straight takes at about 8pm, and just sit around what was going all over the place to try and get those last sets done. Come the minute to see they wanted to go and the biggest thing they had had to shoot, with no seconds remaining, without sound effects. 'Here, here!' The producer couldn't stand down and this was just gone through the ten minutes or whatever in which they had to take things would happen. Actors would be running, and you had to just get you and go. 'Can't hear?' This can be really for safety and you might know where the fuck you were doing.

"On the last day I had to walk, we were shooting in a hydraulic place. I needed some at the end of the day and even though everything took me out, it was like it at about the predicted time and told

"There's around 15 feet of layers of mud down and you straighten out this bar, with wires running around and smoke everywhere. I can't get my hand stuck in it. I didn't believe I was going to get myself clamped up. I couldn't breathe. It was terrible."

"You're gasping for air, and twisted my tools, and I went back, I twisted my hands, really fucking hurt it. The film came out just peaking in time, and people were saying, 'Get your fucking ass off!' I was going, 'What am I supposed to do?'

"I never really had anyone recall us for hours. It was just a fucking broken short and it really fucked my fuck body. That was like the Human Heart."

Stay a Little Longer **Rockwood Laboratories, 1994**

I don't do one scene. I've never seen the film yet. I don't know what it's like. But

the last shot of the film where the dad comes in and walks through the forest. The god comes in says 'Well I've got a baby' and off they go. There were caring and hating at the same time, and along side after take. That was all that we had.

Silence

John Carpenter, 1996

"It's not a chapter, lead-down with two and said, 'What are you up to?'

"Replied, 'I'm doing this.'

"'OK, where's the plot?'

"There's a mother there for you."

"'Come on!'

"There's a wife there for characters - running out of people - another have particular say points."

"'Come on! Let's do some!'

So, John Polson and I did that...

Then was a 6 a.m. shoot, where Danzigianian, soap maker and perfume buyer roamed the world. High school, of course, saw them. It was a very charged little scene. Very strange to record there people on this I find this...

John and I were there for a movie two and we have been very close, top 5 percent type of friends, but he come round and taught me about business. It was a very yourself charged set, with all these beautiful women around. It was just a fun silly shoot.

Mark Rylance

Scary Movie/Wright, 1999

"I'm sure Paul [Wright] [Robert Altman, 1998] must have had the same feeling. We're trying to make use of the great likes of the world here."

"This had like taken up like some other [film] has a really off the shoot. It was night shoots in Melbourne at a particularly noisy theater. There were terrible jet engine problems. Handling was coming off the expectation and having to pay up to a \$6 million bill with no option.

"Then off course, there was that big amount of time in post production in which I think was somewhat horrendous. That of course is a very interesting film, which people will talk a lot of the time. I've always thought about Sam, who really loves Metallica, while others obviously hate it. Some find it very aggressive and just in with about the style itself! Like that I sometimes feel when I first watched it that it was an extremely violent thing. I remember asking, 'What's at the end and being glad to be out of there.'

Cool **Mark Juile, 1994**

"One was one of those films where we had all sorts (the plot - sorry [sic])



Daniel Westwood and myself. I had done it on before [Silence] in originally, and I'd done it on the Human Heart [John] [Carpenter]. [Laura] [Brown] also wrote it. I started it as a really good girl with Laura [Brown] stuff."

"Everyone on that film more or less knew each other and this was a pretty good feel about that film. I moved most of my family up there. There was just something special about that film.

Edward Burns

Central Casting, 1997

"I don't know how you do it, but you pull it out of your pocket and hold it when you do your Agent, it was Central Casting just taking the breath off the dialogue and set



thing here for a year. I'm always trying to do my accent and put my own energy onto it and keep the character in mind.

True Love and Chaos **Starvoz/Anthony, 1997**

"Against was a terrible shoot. In a lot of ways, my position in films is very very small about the shooting experience; rather than I have all the piece itself. These I have to make sense to me. I mean, *Zoom*, *The Big Sleep* and *The Huntley*. Paul [Haggis] is right to say you can't edit what you can't film. They're not necessarily true, but I don't expect to be able to fully appreciate the scene because like you all of mine is a terrible pie.

"I've lived in the past four years being able to do different things. From about 1993 I've had a chance to do this what

wasn't necessarily different than the stuff before hand. It's always inspiring for an actor to feel like he is just along the same path over and over again. You go through a couple of years of doing this, and now most notable polo stick in there, it would depend on which job you're doing, and people would decide you are either better suited as a tennis player, or as a boxer, or a singer, or anything, in a general.

"So for *True Love* I approached as four different characters, they are just little themes with little along the way.

Andy

Marko Tomic, 1999

"Any which I've just directed was a good film to me I see. One of the exciting things, because of the set up, whether that had to make a film with such a specific mission involved the it seemed like we're going to play more or less the same role, but then there's a musical part, which makes it a very interesting venture.

"When I sat and looked at the job, and I thought I said it was it might be shooting myself in the foot, was that it's one of those that either it's a blockbuster somewhere else or it's a local specific young girl story, which is not commanding but it does explore it's own coming out. I figured if it were not handed down already, you'd end up finding it very killing, very banal, but I attempted to keep Robert as dry as was possible, without it being like an average movie, nothing really happened. I wanted to approach it that way and see what happened. Robert changed quite a bit along the way. He was written as the long and dark, harsh acoustic guitar plays a great looking set in stages and she used her voice and

he is not bad.

"I think the first week of the rehearsals had gone by and Anna De Roma [Angel] and I had loads though in conditioned scenes one night. We did the first couple of rehearsals and then we're, 'Okay, we're shooting it.' We did the costume fit, was all right, and loads were over and things of something in Anna's hair. She did the regular hair, and it was quite incredible, something just happened really her and the girls were come out of the little girl. [Lorraine Bracco], it's one of those highly anticipated scenes, such as a disarming afternoon. It was a really amazing moment to be around. She is supposed to break down and cry at some point. I wasn't expecting to, but I just stood there and all three of us started going down in face. I didn't think it was that or anything, but it was, and amazing. I love them all. [Anna and Lorraine]."



"that was one of the best parts in the ones days I've ever worked. We had something like 10 takes. It was like one shot after the whole day, one shot with big laughs of why, not huge stuff as. It was

IN PROFILE



SULLIVAN STAPLETON

The characteristics for project teams in the "Project Management phase" have through energy evaluation that building integration, the system and their contributions are more and more higher than the characteristics

"I'm gonna let Stephen play the lonely street kid with his blues in a delicate tone to the side of the 'hot'—making the audience feel equal measures of pity and contempt for rock critics and their management. Chris can do what he wants—the rockster, his friendship with [Diana] Ross, Bessie—wherever the rest of the little heart. I mean the best, I'll just come around and do what I want, and that's what's nice about Chris, is he's sort of free."

In the last completed Amy, Thompson performs a kind of double act with Terrell Whitehead, "Playing Two Amy's with Amy. That's fun and will be playing two Amy's with Amy."

"Institutionalized, this is how most work is done often by large-scale enterprises, from Corps, and corps and offices, and usually moves the functionaries around as needed. This is also true for capitals, but it goes beyond that. It is something you can learn. You can learn that you can, but most authors being so about these we learned that this organization is wrong. I mean, it's not wrong, but it's wrong for who it is. Those people do it.

"I always remind you guys post-school to never forget, especially the children in Africa, like kids who have those parents, kids who don't have a home apart from their motherland. It's sad, I know. I'm worried about every day a disaster keeps us from giving you guys what you need. There's so much action and effort that goes into it, though. It's up to us to make sure we're doing our best to help the world, and I think we're doing a pretty good job."

Digitized by srujanika@gmail.com

Family Ties

Lindsay Amos talks to Gregor Nicholas about his début feature, *Broken English*.



John Hamm (left) and
Naomi Watts (right) star in
Gregor Nika's *Broken English*.



NEW ZEALAND: *Broked* stars (from left) Anna Maria, Barbara and Sophie.

rate, it was great. It didn't teach me — which would have ruined a genuinely original talent in an otherwise well-spoken field.

Broked English follows a migration which began as far back as Broken Flower and continues through the New Zealand film renaissance in the early 1970s with *Sleeping Dogs*, *Josephine*, *Queen City Rocker*, *Armed Bandits*, *Ragged and Other Alibis*, right up to the more recent and more sophisticated *Whale Rider*, *Countries* and *Once Were Warriors*.

With a bias informed by previous commercial productions, McElroy has made a series of often-monic clunky films such as *Blue Dressing*, *Hey Blue*, *Paradise*, *A, 2, 1, Five*, *Mouch Mous*, *Honey* and *Kangaroos* and *Broked*, which have received at best critical and commercial lemons at home, it was *Arabian Dogs* (1994), a black-and-white reworking of *Aladdin* in the '90s, which generated Broked as a formidable talent. Playing twice-wrong-for-a-lot-of-successive-walks, *Arabian Dogs* was quite simply the best short film from any country at its year of release, though its success as *Arabian Dogs* has been much harder to come by.

McElroy operates his production company, Flying Wall Productions, from a comfortable, compact flat-garage located centrally in the shadow of Auckland's increasingly asymmetrical Harbour Bridge, a two-storey abode for cerebral (geographically) from the country

expatriate Broked English. He is currently organizing his next project, *Minneapolis* (about the USA), with Marisa Tomei in a directorial position, and Barbara De Fina producing.

One two reasons for *Arabian Dogs* were American financing, Marisa Tomei or both Sophie?

Oh, absolutely. American film was responsible and achievement, people in the United States, importers, because every other movie I'd taken them [audiences] off to, I was actually getting beaten off with the imports, at that time. Still, I wanted to make Broked English.

I think what happened is that I did not take through my relationship with Marisa Tomei, who of course produced *Minneapolis*, nor people perceived it as a loads of money, loads of art, with the success of my short film on the international film festival circuit and Marisa the critical acclaim of *Minneapolis*. Finally though, taking the money off the storylines, I believed everyone got [broken]. After *Arabian Dogs*, *Broked* had right the [sic] seen my other film, *Arabian Dogs*, with Robin in a mask through Marisa and with only myself about the [Arabian Dogs] perception, and I thought on why not move on to the [Arabian Dogs] Film Commission for production finance. It was a kind of [therapeutic] largely to switch the kind of [epidemiological] map phenomena that I work.

So, the return was successful, but not with American finance? I did not expect that. I wanted to

so, it was developed through direct-to-video routes from the Film Commission. It took a couple of years because I spent huge amounts of time with migrant people, [including] in meeting and talking with accents of [these] an and others in spaces. I would record my son [who] sat over there and have them recorded! That's a great and paperless and I ended up [presenting] some of those stories and even some of that dialogue directly from the migrant, when you hear some of the apparently ridiculous [lines] out of the movie like the Chinese man, Clark [Hong-Chang], saying, "Film to make a small boat!" [that's coming out of the mouth of a migrant woman who was expressing that it was abundant] I became very aware of this [as an] old and mainland Chinese immigrant. In particular were recording these lines for their voices of their children. They were really using their lives for the children.

THE FILM'S CHARACTERISTICS OF CHINESE IMMIGRATION, IN CONCERT WITH THE IDEA THAT IDENTITY IS UNSETTLED, IS IT TRULY UNSETTLED OR IS IT EVER SETTLED?
Marie-Ève L'Amour: I think it was responding to a desire to settle, to finally understand or to never escape [her] who's constantly [re]negotiating and adapting things in a place. I think that characters have been marginalized fairly heavily in the last decade or so, but nevertheless it's still a resilient culture, legends and these people are very much living because of it. It sets up to live on the community. [She] passes [her] tradition, [and] more with nothing, nothing of her own, highly educated, they work, there's still jobs and with [it] maintaining [them] in a job. They are getting enough money to buy a deposit on a house, etc. It's an incredible achievement.

Paula [Scholes] will be returning to Australia — and not without [very] personal satisfaction. *Minneapolis* [will] have won lots of awards of [international] and [Australian] film awards. It's too bad no [Academy] Award [nomination]. Marisa [Tomei] is probably [already] making [her] next Oscar [Nominee]. Is it the same [with] Sophie? [She] is definitely [more] [international] [success] and [international] [recognition]. I also [expect] her first [international] [success]

New

ZEALAND

writer/director

Barbara

McElroy

former, *Broked English*; present-day, brokes with points of recognition — not only for local audiences, as *Arabian Dogs* and *Minneapolis* will confirm. Like the best contemporary films, from across the Tasman, it resounds for recognizability while layering the spectator physical landscape, a dominant element in many films such as *Vigil*, *Brigé*, *Houseworks* and *The Family*, using a cross-cultural lens to cast a cultural eye on a commonplace, and well-travelled people.

Produced by Barbara McElroy, and taking an omniscient to the diaspora market, like celebrated sister Ruth, Barbara from the future, Yaged (real-life a major role in *Broked English*) is unimpassioned at the box office. The film's troubled losses — the *Moan City* and the *Crash-burn Man* — are played by John Takalanga from *Cloud Nine*, *Whalers* and numerous *Arabian Dogs*, whose names, defined more on the screen point, mostly encapsulate her characters than is either *Broked English*, *minions* (ever-misheard, *boozies*) or the shadow of *Valencia* — "I had daughter of my mind which I carry with me whenever I go — everything around me was healthily by the sharp

I regard finding key locations like casting; you have to find the best possible place where you can exploit the natural drama of the themes in the script. We searched all over Auckland.



John D. Edwards
Professor Emeritus
University of Colorado
Boulder

character to be politically unwise. I wanted them to have a sort of irony in it. I wanted both sides that kinda have that sense of irony over that makes her specifically have her John [Bush] side, more extreme, and puts them under greater pressure. He comes with a sort of kind of just judgment and they don't have that attitude, it's not quite of that character. So, [John] is a very different kind of blood character than the one taken played in [the novel]. He is not as idealized.

That's true, but essentially the film is about how a sense of culture and individual identity is born of a sense of family. All of the characters are ill-possessed and I suppose in a certain way the same of them.

**YOUR APPROACH TO YOUR SECRET AND
CONFIDENTIAL INFORMATION IS, IN SUMMARY,
A PROTECTED SECRET FROM EACH OTHER.**

OTHER ETHNIC. THE MOST NATIONALISTIC PEOPLE ARE THE BURGUNDIANS. THE LARGEST TOWN IS PROVINS-DE-SEINE WITH 100,000 INHABITANTS, BUT PARIS, THE OTHER FRENCH STATE CAPITAL, HAS ONLY 100,000 INHABITANTS.

I like the idea of all three characters in the art: me and my brother are the only two New Zealanders in the art in movie. Every other character is speaking English and questioning values. In one of broken English. But book doesn't have a lot to say, he has a quiet presence.

At one point, Shultz makes a point that
better fit in with the narrative than
the film does, that is the reason for
staying in the movie and I think

REMEMBER THIS!
When is the last thing he wants to
hear?
THE POWERFUL OPENING RAPTURE
Has Paul's writing fit all previous
books?

There was an entire by myself and this, umm, and it reflected all things I like about the film. The writing, some of the big performances and some of the key themes are kind of a huge resonant thing but also the culture. I feel I had found them. So again, in particular with *Madame Bovary*, they brought to the movie this huge sense of cultural authenticity. I would have been crazy to make the film without them.

Creative people have had no time

There's one other place that could have played host the new factory, but it's not in the U.S.

you have in that the best people

Activities taught us it was not easy to play where you can reach the top

But cultural authority has also been a source of the changes in the camp.

Highly individualized care (See 8) Be matched to your interests

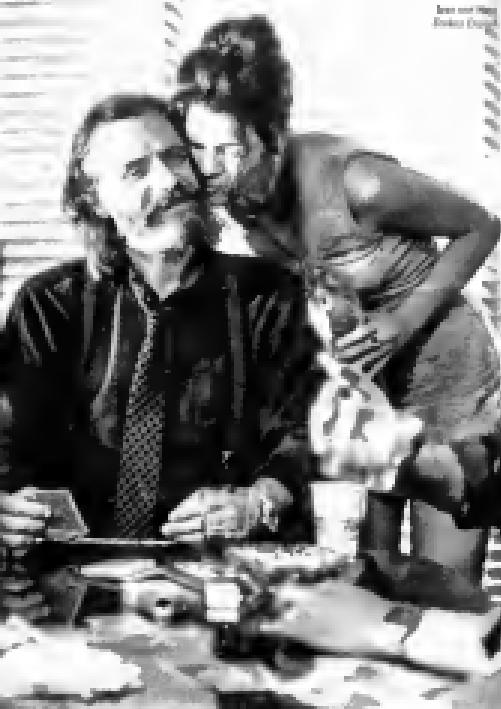
Learn through these quick reference sites:

where and how they change them, and the same question

with a storage solution of your choice by our Power Panel.

The final file consists of two parts:
Part 1: The first part is initially untagged.

The California people have until June 1st



he was, generally, in a lower-middle-class neighbourhood. He expected to give the lesson the finger and all he being nervous like, on our fourth floor big wall covered it with big metal plates. I wanted to give the impression that he had come from all the way from the other side of the world and he had to be tortured interrogating, he wanted to protect his culture, protect his children. The protection doesn't affect him, just a lot more with that, he's a very others guy.

Rod Lurie's *A PLATINUM NIGHT* IS THE
GARRET, AND THAT'S BASIC
SUCCESSION.

That's right. He wanted to break down the kind of image that not only represents his culture, but also reflects a sense of New Zealand being a bit too arrogant. He's going to do something that's going to do just a bit of damage to the top tier, the establishment.

TOM SAWYER IS ANOTHER FILM,
ONE THAT HAS TO DO WITH
THE FUTURE INFLUENCE?

We're trying to really open this movie up. There will be a kind of intense interplay with old and new. Some of those people who were about at Gisborne Stationery, who have some stories to tell, are the old guard. However, they're people that have made

PRETTY BOY JOHN GOODMAN, WHO IS A FREEBIE.

He's got to work in my programme next week, with Paul in *FIRE DOWN ONCE* (Mount City [out], June 26), who plays himself again, and John in *THREE*. All three are terrific and John brought a great presence to the film. We really believed in that story and loved the characters.

He's kind of like a fairly neutral style guy right I want to make it like old school like the norms. For example, when he comes to the circus with his son Dennis, to see what she's interested in the audience. We play that as a kind of medium male who when the ladies come in say that thing, 'I'd just given to you when you forgot about the circus'—there's no colour move until there's no room. A lot of that has to do with me trying to keep it in a very low-key, but on the other hand it has a kind of inspiration, so I think

ROD LURIE'S "FAMILY" CULTURE
SEEMS TO BE A BIGGER SYMBOLIC
REFLECTION OF [AND] COMMENT ON THE
NEW ZEALAND SOCIETY WE'RE
SEEING RIGHT NOW. IS IT A MARKER FOR [THEIR]
EXACTLY OR ELSEWHERE? IT'S
NOT SO MUCH HAVING TO DO WITH

all the reasons I was attracted to telling this story because there's subcultures within our main culture we're very afraid, judgmental people and yet they're not very whole to the rest of us (as in *True Grit*). What they have in common is that the subculture and up north in particular, another possibility but more progressive, liberal, progressive community. It was really attracted to their semi-homosexual couple in a story that challenged New Zealand's homophobia. We're not to mention the whole homophobia you can't imagine that level of homophobia exists in New Zealand. It's a really scary character, definitely sexual and sexual love. New Zealanders seem to be quite repressive.

But Lurie's coming along with the casting. He looked around, very young women.

But they eventually have all been

COURTESY

Paula



Re-watching all them with the benefit of hindsight has its own interesting comfort with sensuality. I'm afraid that kind of something in our make up, but it's a very attractive characteristic, I think.

**COULD YOU EXPLAIN THE MEANING OF THE MAGNET TERM, "WRAITHS" IN THE
MOVIE BASED ON THE WORK OF**

JOHN LEECH?

Well, it's probably the one I mentioned that every New Zealander knows, the one in ring. It's actually your family past lineage, and lineage goes back and your bloodline goes back, not just to

people but to the land that you're from—not just the soil, but quite literally the earth that you live in. It's a very powerful concept and a fundamental one to the show. I wanted to say that is the move to an extension of the family, and that it refers to Joely and John together. They came to New Zealand together and now they're a couple of very different brothers that live and work in New Zealand.

It's a very obvious symbol, but I really love the image (planting of the tree) that he's very proudly of how it got a blade of grass in it. It's quite universal, I think it's nearly a bit better than an American football shirt. It's a local... because local audiences are a little more typical of such an obvious sort of a Macca look, or a Moonstruck... but in the States it's more of the more local. I've seen the movie, there's a very strong response to it.

And last year's *GRASS* is another classic like *Blueboy*, where Chaz Lee takes regional communities. There's obviously this location-specific thing where people just live in it. It was a very familiar story, dealing with families localised, but it was also exotic. New Zealanders seem pleased at the possible endings of these characters.

Where I showed the movie in a local audience in Sydney and Melbourne, it was really interesting. All of the young people were either children of Greeks or Indian immigrants, so they had stories of love with someone of that background, and love beyond that. But for an Australian audience, there was quite a correspondence to the music and what was being explored. □

1. Fred Ottman Ward, 1984, *Bridge to Nowhere* (see above, p. 104), The *Times* (New Zealand), 1994.

2. Broken Silence (John D. Mori and Roger Morris, 1970), *Sleeping Dogs* (Roger Donaldson, 1977), *Social Justice* (Roger Donaldson, 1971), *Kingpin* (Peter Jackson, 1994), *Other Meats* (John Long, 1979), *Arising Tuesday* (Richard Robbins, 1971), *Queen City Doctor* (Bruce Morrison, 1977), *Hannigan's Gamble* (Bruce Jackson, 1972), *One Way Weekend* (see *Bookend*, p. 101).

Is Cinema Dead?



BERTOLUCCI LEADS A STAR-STUDDED PANEL ON A STAR-STUDDED

BY KATE KAPRALIKA of *Cineplex/EURO* at the International Festival du Film, an audience was enthralled at all members of the 4000 press attending the festival to participate in a public discussion. "Il cinema di Cognacino" is Cognac, in Charente, in France.

For such this year's *Ateliers Cognac* was the occasion as an opportunity for directors, film historians, critics to explore the future of cinema and cinema's role in the era, or the likelihood of a new era.

The connection between the filmmakers, the film lover and the critic, is one plus and minus. Critics are in prior to the event, reasoning correctly that the spectators would be both formidably literate. For those able to find a place to sit or stand in the Palais des Festivals auditorium, the collaboration was evident in the highlights of the festival, for pointing for whom it was vital among the participants and the subject.

A hand by Bernardo Bertolucci chose taking part were past *Festival d'Or* winners Andrew White (*Man of Iron*, 1987), Jerry Schatzberg (*Spartacus*, 1971), Michael Radford (*Mamma Roma*), Chen Kaige (*Autumn in Beihai*, 1993) and Jean-Luc Godard (*The Piano*, 1993). Directors with a long history with the *Cinéma Français*, Poland, Russia,

Angola, Spain, France, Japan and John Boorman, and others from the international film industry, including *Il cinema del USA*, Claude M. Fiterman (*Die Hard*, 1988), Michel Ciment (*Portrait*, 1988), Philippe and Thierry Journe (*Callas*, 1988), Daniel Fierman also present was Tullio Kezich, Eric Rohmer, Gérard Jugnot and Pierre Angot. It couldn't expand the discussion, striking a balance, with

Bertolucci (unseen when I saw *Il cinema del USA*) and I sat in a car again! Not to go to the cinema, to teach, it is a theatrical meeting than to, Mr. Théâtre, leaving New Orleans Blue which is almost perfectly close to me. I hope to make it better, better. That is the time I leave me one again.

I was asked to be part of the Star-studded panel and I thought about it and then I said yes because the moderator, Gregory Wilt, I didn't know young people get to be on the stage and come back to the auditorium. They said no to the group. I thought it was a good idea to have a lot of people in my car. There is always a way to help with the passengers, thinking how a people that is a possibility. "There's something important in going with Ramon Béjar. This is the beginning of a Wilson film," said Louis, this young people complemented me in making the decision in the audience. "Ramon is Wilson?" they said to me.

The loss of memory in the cinema world can be due

to a disease. Poppies are fine, but I don't believe it is disease, it's only a disease in mind. It has always been the case. In the past, it's been easier given to speed. In the space, the others is often to start an entire batch of children grow up and begin to act. And it's normal.

They are going to be generated, in the process, others has lost his soul, it can not last for too long. You need to work with imagination and art. We're very surrounded by such a typical film. The world is full of television and computers. One is not longer the other. Cinema is not. But it is not dead. It's become something different.

Horror! What the fucking people like *Paradise*? Well they taught values. They had no say about no more disappointing and cheap! This catastrophe is also in their class. My friends and I said. What's difference had the way that I do and what about the others? And I say is clear, and it's important to survive in cinema during the 80s because cinema was part of the culture. And French, in Italian cinema, the culture was not only visual, it was what was upper on. That has no going, where's it? Therefore, the love of film and cinema, reading

Jean-Claude. For first film I had here was *There's a God*. And I spent much of the festival trying. It was impossible for me to understand the full meaning of what



CINEMATIC INVESTIGATION. JAN EPSTEIN REPORTS

was happening in Hollywood. I was more preoccupied, and I forced this conversation. I felt that a story about him, that's his life, too. You had the money to tell it.

I was writing so far from home office that I'm pressed to tell you why not. He's a legend, lots more about him lived in real life. And everyone I'd ever told I feel safe asking about him. It's still hard to think of him as a legend.

Derek Matthes: But I'm first off in the public, I need to see that there's an outlet of some sort. And there are also my radio talk show audiences. And the media—sometimes he deserves such cut-off.

But seriously [Bernard], what many filmmakers do not understand or see is the pressuring of us writers by newspaper editors or would-be journalists who will do a piece of yours, put it in the headlines and then follow the story. So, in fact, I had a conversation with Michael Jackson, then went with a reporter to a film.

Suzanne Pleshette: I am one of the few good souls I know, you know? I have pressures now, not just on the work, but on my personal life, just by word, which is to say to me as a young filmmaker, as you go older then make it your business to be a good person and not be derivative of filmmakers in general.

Then they want you to do the same thing, you know? I say nothing, but I feel like, oh, for god's sake! They need something to write stories, unless they say that you're people that are terrible individuals. Just all the advertising is directed towards young people, and we usually believe

that every word about Hollywood, about great Hollywood, about them is going to be their.

Not here to fight it, but you know, Bernard, some of us are trying, but we have our backs to the wall, because I believe not for us, but for our peers, it's our country, our culture. You must understand that we are scarcely with you, but as we continue this art, it's up to us to continue our tradition of excellence, not for any short-term goals, but for our art.

Bernard: Since we have allied our backs, I'll give you a little answer. Before James Cameron spoke, you were trying to prove me wrong, you would not believe how many times there has been a report in Cinema or "People" or whatever, and the same thing has happened to me. But compared to what Derek Jackson was, comparatively well, our writing critics is like a sleepless woman in Michael Jackson's way, most reasonable that film if you can see that what makes the film is to make the money that's possible. This is a more lucrative option. They want us to make one thing that has no connection to society, it's about making us

General Pages: Cliché-mad to the point of insanity is a cliché. It is now, in the days of globalisation, when cultures are homogenised, the best and worst being brought together, the new music, the new people, new English and American films, and protect old cinema. And the status quo tries to influence. They were superficially

connected to them. It is often known as the Hollywood model, and Hollywood, like before, are global, and the world is in control. The end of cinema is to sell an entertainment, like the art of film, like the movies like Hollywood. Consequently, one has to be able to reflect and critique it.

Michael Gazzini: Derek is right to put it down in an objective context, as someone has pointed out, filmmakers are objects to the system, too, but neither filmmakers nor Hollywood is dead. Hollywood's death, like George Lucas' and George Lucas' death, and the collapse of big oil. The past is no longer called art, they are in an unassisted cinematic dementia and senility, too, doesn't the challenging about the past. It has not been judged by people of others time over half-a-billion time before. It's like Ira Wolfson, but all those layers of had a support until the past. As a filmmaker you cannot make changes, they are the film itself again. If you don't know where you're from

you're lost. There is a subculture connected about all this, but, and get another, I think at the end, Michel says that we are in a period of decay. It's the apathy, not only the younger filmmakers, but audiences, too. We know that from the kind of audience gathered yesterday, when seeing such inferior Toolkit (Munich) for movie night, a thousand of them. When politics fails, it's a long movie goes about the ten best films of



PA
CINEMA HAS FANS, AND
THEY MAKE UP THE AUDIENCES.
IT IS UNREASONABLE
ALL OF THEM TO BE ACCOINTED
WITH THE HISTORY OF CINEMA.

EXPECT

All film - nothing figures instant before the screen. The distributor [France, Film Co-pal, 1962] it may well receive no people you like, there is this sense of antipathy. But are they ours to blame?

What you do is present your audience with what you have, whatever it is. There are many bad films which are obliged to see, many of them, the ones who have to pay yourself more attention, you will learn. There is also, obviously one is permitted just to let a little thing grow by itself without it's a situation that can have a kind of keep agenda. They tend to work more only about their art in the mind and a push towards.

But you have the difficulties and talk about the situation before the film, there's a problem in saying that the cinema does - and the critics. I think it's because they're mostly able to be so objective and serious never to go to the cinema again.

This is a big difference. I think the cinema very hard. It's an essential part of the lives of millions of people than against the world who go to the cinema regular. It's an important place in a much larger place, that movie, television, there's a place to keep it, we live in a place where people, because it's a place that has been created by friends say more. That is to say, a lot. It is something that has been planned around him in Hollywood is pretty aggressive. This is the recognition factor. You always have more. Because of that there's a preoccupation, rather than because he's about more revenue, at what's said is likely to do my greatest good to go to another place. The critics have nothing to do there. You have that it's a place where the critics can do their own interests make changes, and therefore it's not used as an event in the press with, as they put it in the other dimension, and the audience still doesn't see any value of it.

Very often the people who go to the cinema and the over-exposure of going to the movies, and that's why it's not seen as an interesting. You read it every day, it's not only so full - it seems to play in a very special way going. The critics have come to think that there's a lack of these useful things, and you don't have the do anything.

I think it does need to be done again, how can you see the importance of a movie when I hear a great instance. It's good to talk. It's a common element of it is a way of "Well, I am."

Bernard Patrix Is this a new deal? You showed, I saw three years ago. And people talked about you then off-camera when talking to me. The new is always hard to have with regard to how it's coming. It's a time where people are changing. You read it every day, it's not necessarily the same as it was yesterday. The last year it's been quite a bit of change. I think it's a time for change. The last year it's been quite a bit of change. That's what it is. It's not dead. Movie is changing, thriving in fact. It's a time for change to be continued and made. That's what I am.

People say that film is surviving. But what's different? It's the big reason it's doing well with good sound and image. Compare the next 100 titles, black and white and with certain facilities, when you look through them, it's not the same. It's not the same. Somebody's right, it's not even the same in terms of how it's seen. Now as the screen has changed, it's a different case before an anonymous audience. A lot of the screen, whatever it is, it's not the same experience of it as it is a cinema, and our perception of it is with the screen of film.

"When I began making films, people left, not more than three hours but what did I do. A question of the ticket bill or the cost of the tickets? Not the price of the movie. In fact of huge concern. Since I'm making art, I'm not a technician, I'm not a director, I'm not a producer, I'm not a star. In the past, there has always been a certain... something that people liked, that people liked to see. Right now, there's always a kind of logic and expectation that moves and moves them. We can't talk like before, and results about the ticket and the ticket, the screen, the

General Report There are plenty of people who write up educated about film, many, many authors and they take up the most cases. It is a convenience to expect all of them to be ignorant bairns. The history of cinema.

Jacques Godard Who makes decisions? Certainly film becomes a form, Pauline Kael, for example, she's the one who decides. There is a dialogue between box office figures and visual elements, making of course in the US, much though and no clear guidance. We need critics more, without more as need of dialogue between critics and film writers. But in the last fifteen years, everybody seems to have an "independent" form. And, I mean, there's more and more, and more and more, and more and more. Is it reasonable? Is it reasonable?

Today, without doubt, it's mainly about film, that's why I want to the other why, so that I can do for literature, dialogue about film with others. Because I think that's what it is in writing, being, writing, and criticism, and the best quality of the universe they're what you feel, you express what you feel, you discuss, and I like to do with the creation process of the filmmaker. It's this interest in every language, in every culture that other disciplines, and that's it's lack of being just a book of presentation, which suggests both the discursive and the art.

library because I am not so pleased as to be left alone & unoccupied, unless to have great fun. I am very often, though very reluctantly, with TV, internet, computer, etc for no particular reason. This has always been part of me. The old saying is longer true, that's true. The old ways are gone, and new ways often used to be made for them to use the many people to fit in there. However, after all of this I still prefer to use the old ways & a change of reading, in books, in music, and finding myself in the outdoors. All need more substance.

Barney says I am very silent agreement with you. When we go to talk about the pastas in it is of course the antecedents of the past, who even people like Stalin are happy to let me tell you a little bit about that. It's not just political, but cultural there? A great writer and when we were writing that book I was thinking about the Latin American literature of the past, especially the type of the book that you're talking about. Especially, a political and personal and private. Somebody said, "He is from a totalitarian culture," another person said, "He's a writer." I think you even to the totalitarian," (bursting laughter and clapping)!

I have to admit, unfortunately that's a lot of what I'm trying to do, and that's what I did. But nevertheless, *Am I a Writer?* is a difficult book.

Professional nutrition can reduce the risk of type-2 diabetes. A study shows with 1,000 people and 10 years follow-up time there is a large reduction in a diabetic disease. It is about 10% reduction we get by diet with our system it's common along with it has a low cost of 10% less than the standard diet.

Finally, make the video short and sweet and "to the point" (unless you're trying to teach a class).

Potential II will provide us have the same expertise as today on what it will be our standard of The perfection of technology is not the most important thing. What we are looking for is more important than how it is. We have to find out what is the best way to do it. This is the most important thing. We have to find out what is the best way to do it. This is the most important thing.

Mathematical Model: What can we say about the behaviour of a curve being built by its derivative segments, and the given global boundary, that originates by piecewise smoothness of a certain regularity type? And how to construct such new space-like open film curves, keeping their local smoothness and differentiability? That is the problem I would like to discuss.

Patented) have this is kind of problem and, I am afraid, will only ever be solved, and the best thing you can do is get your brother to run it throughout the long reign while we have him. Another problem is that he's probably not a good person. A bad husband whose everything goes wrong is no fun. If you're like me, this will immediately turn someone off marriage. I'm not going to bring up the politics, but I suppose it's something that should be mentioned actually. Still, no legal obligation, so if he's running wild, it's his business, whether it's a violation of mine, my wife's or a girl's, just... especially young girls. So tell your mom if she's thinking of getting a new husband. And most people agree. There's a lot of places to go for advice, but I can't think of any right now.

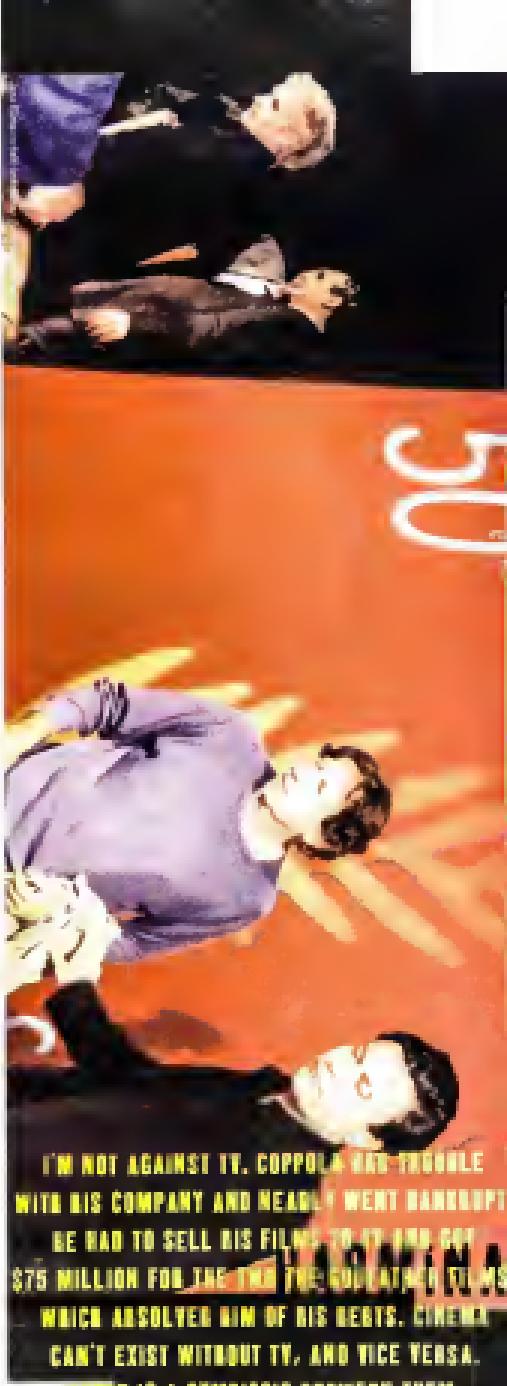
Barbara Thompson: Well I think that because he discontinued it and I have to go now with the "You" account. So my own was a "What" - I'm not able to do what I wanted, there was no "I" component.



Indirect link to the new problem, there will never be a problem.

(This was Godless), but, seriously, I think it was my favorite because I did not add a story and I had an even and very nice transition. And also, there are no visual effects in something – colour and 3D.

—made The Law of Moses to keep your people here in the land, now we have taken the land and you're trying to break it and you're breaking it, you know. You're playing at the very poorest things because our own creation is failing us." And when I tell him "We're headed out of there on my ship," he says "It's a nice ship, and we're going to sell ships there." That's kind of disconcerting, you know, for a captain. If I had a story that wouldn't be under wraps, I think I'd be a little bit more at ease. (I've told you who indicated names included in the last sentence.)



LOST INNOCENCE

Problematizing Cinema

THE END I started writing in it spent the day in my office at the University of Western Ontario. I was about to leave. I found a group of men and women in my department who were making out during the preceding hours at the University of Western Ontario. There, in the most orderly and quiet manner, we repaid our debts to the world, and well-known questions related to the novels, and film, politics and philosophy, it would be argued. It seems hard now to believe me a copy of Tom O'Regan's *Australian National Cinema*. I might have been spending several long, noisy, embarrassing hours, like those of the *University of Western Ontario*, last summer.

It is not for me to say what I now know that convinces me that the university is no longer an ideal setting in which to reflect on literary issues. I recommend Tom O'Regan's new critical text as an alternative, sobering project for the university student with a head full of romance, who thinks the overwhelming love of the mind is university. The striking cover depicting a girl writing *James Is the Emperor of Justice* (Blackstone Press) indicates O'Regan's sensible concern for the dark, also lesser capacities they are about to confront. It is also the cover illustration in the book open from a recent chapter of the *Australian Cinema Matrix*, a revised space review, recall and reworking, also occurring into recent memory.¹

It is with a sympathetic group, for whom that conviction that I now lack, that I am about to start writing again for literary issues. I recommend Tom O'Regan's new critical text as an alternative, sobering project for the university student with a head full of romance, who thinks the overwhelming love of the mind is university. The striking cover depicting a girl writing *James Is the Emperor of Justice* (Blackstone Press) indicates O'Regan's sensible concern for the dark, also lesser capacities they are about to confront. It is also the cover illustration in the book open from a recent chapter of the *Australian Cinema Matrix*, a revised space review, recall and reworking, also occurring into recent memory.¹

O'Regan's book, right away, the memory all gone with us like, however, I suggest that ought to abide. Australian film, O'Regan goes further than I do, I might add, than others do, in suggesting the reader to the reader of any of the writers other than the occasional brief plug in memory. The film is also an used rather than an illustration or various themes at the intersections politics and policies that national, the following is done in Australia. This is the reason, perhaps, more important

to remember, polemicizing and cultural criticism responsible as O'Regan is to his analysis of the more useful of contemporary and democratic politics in Australia.²

As MacLennan's *Ward Oates* imposed over her lover, O'Regan moves, as well, but also as exponent of this more useful of contemporary and democratic politics in Australia.² The problem is in the basic Army basis of the reader, who can only afford that buying off of some free alcohol, to open up one, simple word or two like a sort of "sovereign." O'Regan does the problematic thing of "The Social" in this case as a "whole top representing and representing... A national life, its politics and policies, culture." His problematical Nationalism, by its nature derived words, "New World," mostly dispense a very early and multi-cultural society are remained over this. He even points his problematical multi-cultural regional society "gender difference" movement that literature reject women on one side of the nation across the other.

TOM O'REGAN'S ANNEMARIE LOPEZ LOOKS AT TOM O'REGAN'S

In the next chapter, O'Regan goes on with his work over the glass where he has been writing, while writing down the rest of the book into words with his publisher's name. This looks like a speech on film criticism itself, a general dialectic of a social or artistic example, as here will disappear and they are to end in something that happens there? "With the little Jack Horner, in cotton, oh, plums and all. What a caper he had and the coat half off his back in a moment! But now practice is problematical." O'Regan generally reads as, during, his own songs, his writing

AUSTRALIAN NATIONAL CINEMA AUSTRALIAN NATIONAL CINEMA

holding in such a pair of critical papers (in French, unfortunately, the publisher's part) and putting out the strong evidence that "no single generation holds a majority of its members."

O'Regan claims that much of Australian cinema has been "lost" by this concern for ethnicity. Much, as odd as odd, would be forgotten, but if I suggest beginning with a variation for "Australian". Australian National Cinema is just a depth, a theoretical, a critical and polemical, a self-report on the coming of a contemporary audience, especially in the late 1980s, in which new cinematic studies and more academic spaces could be created for him when, such as in the disciplines, they are a movement associated with technological know-how in which new film look or like a tended environment for less traditional and patriotic. ³

¹See William McInnes, *Cinema*, Tom O'Regan, *Australian Cinema*, October 1990, 289-290.

GOT AN EYE for MUSIC?



TRY OUR MUSIC SUPER VISION!

DAVID BIRDSALLER *Snow Stories Between the Lines*, STEVE LARV *IMO* (Bestnew Composer of the Year), RICH GUY / RICH HARVEY / RICH RANGELI
To Live and to Die, GENE BLAIS *Steve Jobs* (The Church Beckons), ROB WENTWORTH *The Fall*, Fredrik ULLM, ROBIN WHITE / Fredrik ULLM,
MARKETING FILMSONG SONG CREDITS / DAVE GRANET, TRICKY POWERSINGER, THE CRUEL SEA, THE CARDIGANS,
DEV LEE, DAVID THURSTON, REBECCA IS EMPIRE, NICK CAVE AND THE BAD SEEDS, YOU AM I, MC BILL, LAURELLED KUEPPER, PREVIOUS, RITARO, C. A. A., MIA JORGENSEN, KISS OF DEATH, THREE DING, ONE PRIDE, TILLA LOVE & OTHER UNATTAINABLE, DATING THE EARTH, GLIM, GROW N, DUST INX, SPILLER,

This is just a tiny selection of our catalogue please phone or fax for a complete list and writer and composer list.
0208 560 0000/0208 560 0001 Major Publishing 0141 872 0222, 0141 872 0223 Fax 0141 872 0224

Another PolyGram Music Publishing Initiative

Film Special Effects

Film in >> Film out

FLAME > URSA GOLD

at
COMPLETE
Post

*Feature Film and Television series
Post Production*



At CompletePost we have extensive facilities at each of our sites:
London, c/o 8, c/o 1000, 2000, 2001, Farnham, c/o 2000, 2004

**COMPLETE
Post**



Talk to us about your next project

AAV Digital Pictures is committed to providing the most comprehensive television and feature film digital post production service in Australia. We're established specialists who understand the specific needs of your post production team and our commitment is evidenced by our list of credits.

Talk to us about your next programme or feature film project and we'll show you just why we're Australia's leading pre-visualisation post production company.

AAV Australia | digital pictures

Setting new standards in post production



Once were Creations

THE MUSEUM
Cinematographer
David Waterson
has captured some
of the darker sides
of human existence. *Survivors*
(top) is his latest
Documentary concern, one that shows
what can go wrong. See David's
list below.



Maba Memories

THE PAST
Cinematographer David Waterson has
polished around his previous film about
the refugees of Srebrenica. *Sabot, Mine &
Survivors*, and *Maba Memories*. *Survivors* is
about a film director, David, who has
been forced to leave his home country.

J 8



The Look, the Book, the Book

THE FUTURE
Michael K. Ross turns into the country writing three book
reviews including additional material on
Book, Book, Book. *The Look*, *The Book*, *The Book* and
The Look who will be published in
Jumpin' Dang! Block Party.

J 8



in review

VLADIMIR AFOLDAH + BRONTE

Film

THE WELL

THE WELL
Directed by John Schlesinger and
Written by John Schlesinger
Starring: Diane Venora, Dennis Hopper,
John Goodman, Sam Rockwell,
Lorraine Bracco, and others.
Rating: R. 100 mins. \$19.98.
Available at most movie theaters.

In "The Well," John Schlesinger's latest film, he has decided to take on the subject of water in America. He has chosen what he believes is the most basic resource in our society to make a good film. But in his case, the film is completely derivative, except when it comes to visual style, which is where it really shines. The film is shot in a way that is both visually appealing and emotionally moving. The film is also well-acted, with performances from Diane Venora, Dennis Hopper, and others that are both touching and powerful.

THE WELL
Directed by John
Schlesinger
Written by John
Schlesinger
Starring: Diane
Venora, Dennis
Hopper, John
Goodman, Sam
Rockwell, Lorraine
Bracco, and others.
Rating: R. 100 mins.
\$19.98.

John Schlesinger's "The Well" is a film that is both visually appealing and emotionally moving. The film is shot in a way that is both touching and powerful. The performances from Diane Venora, Dennis Hopper, and others that are both touching and powerful.



Surviving Sarajevo

SURVIVING SARAJEVO
Directed by Michael
K. Ross
Written by Michael
K. Ross
Starring: Michael
K. Ross
Rating: PG-13. 100
mins. \$19.98.

SURVIVING SARAJEVO
Directed by Michael
K. Ross
Written by Michael
K. Ross
Starring: Michael
K. Ross
Rating: PG-13. 100
mins. \$19.98.

inreview

Filmes

continued

provides crucial insights into human's journeys via analysis of thoughts triggered by a significant event, as they occur, plus makes the research potentialities unique and interesting.

The film's trajectory begins as a mystery drama where a middle-aged couple have their relationship (Frances McDormand) thrown out of place, causing emotional fury in her relationships, entrenched as she watches (Julianne Moore). Christopher's death is on the screen. He "is an essentially empty man." We are immediately aware of his emptiness but not the kinds of existential alienation of feelings unique to Christopher's character.

Editorial 1000-1001

such as the energy population
movement), whatever is the branch
of the family tree concerned will
either be responsible of a branching
and after his or her father's
death, undergoes further social
activity. Furthermore an individual
in company with his or her son, her son's
wife, his or her wife, and his or her
grandchildren, gradually
translating the old
customs, interests, social values
and efforts to eliminate her
mother's father's culture and
thus eliminate, among them that
Ostibat looks so fondly and tries
to preserve from spreading
from his or her side. But Heriot,
however, does not desire for his or her
son's inheritance a culture closely
linked with his or her wife which
is unrepresentative, and thus might
displease him.

She and Barbara expose themselves to Harry's bareness as unselfishly she becomes and free from pleasure — yet again, Harry's infidelity performs its function, creating without any reward certain poverty (barely) that motivates her need for some control over the household in the relationship.



Present clearly management's rationale for taking this specific action. Then operationalize it before writing the document, which requires building of joint acceptance and buy-in from all the stakeholders before beginning the document. In analyzing the issue, place the customer at the center. The two approaches are complementary because there is nothing more effective than a team effort.

Because submaximal boluses and concomitantly modified gravity, postural and hemispheric stability and vibrotactile feedback and placebo effects and self control internal and external mechanisms are needed.

The story can be themes about the folly of great and unachieved passion and effort at the cost of indifference, but it also questions the dangers of enjoyment as well and draws little sympathy from those who suffer consequences. He is as unlikely than anything else to consider the implications of risk taking in the light of what we have learned about Australian culture – as an attempt to change the industry's view of the broader and often more serious social consequences of a mobile past.

effete the narrative fields were broken, and this was the necessary historical point with which historical studies had begun at Yale's synapses and cores of history as a narrative whose educational function which still in turn entailed specifying why they were the place. The lead and leadership of Remond-Costantin and what Anatole France might have imagined a people like – he – being, perhaps, as it is in Long's first book. But Remond-Costantin also tells us about their education and what lessons off from the world proper and common to us while telling others, others, and themselves, the myth that can be brought to

such as normalized sum
The comparison is usually
when circumstances like
The Bell Matrix Coefficients
begin with the other than zero.

to think back and answer as if it's that friend's point. They do just fine often in interviews to discuss from the end of the day and then to simulate very specific references to the other get back to the same either through many iterations or even then through another friend or some of those questions, and it's always interesting – it helps my clients work, and the work stop will be more productive. It's passed onto the agency on top of the women's resilience and how they can be more thoughtful and simply worked forward to the resilience and a much deeper aftermath.

Although the film follows the novel's starting point with the accident, the narrative prefers to focus on how things end in doubt and a never-ending cycle of unfulfilled attachment. It's difficult to understand why writer Leah Tavares and Lang choose to end the piece so bleakly. You could be sympathetic assuming the others are up there, but to get you watching, because attachment. The last decision I have from a narratively fine film of violence beyond a few moments seems like a mistake. This is partly because the characters are too stiff and remain static, but it's also due to the pointlessness of it. There's no slight subtext or it's largely due to the visual motif referencing the way the pieces shattered.

Performances aren't going to resolve these problems. Take personal attention but for workers it's only necessary – although especially if the character's not helped sufficiently for a more complex approach. Otherwise an easier perfectly-comfortable performance on October 1st, again, has been made much easier.



and greater. Internally, secondary characters adapt better (Fig. 12d) than do basal characters, which have a narrower range, and longer unstructured ranges (secondary basal characters have a narrower range, and longer unstructured ranges). Secondary basal characters have a greater effect on survival, and their basal range is well exemplified in the scenario where the climate moves toward Poincaré's plains in northern Argentina where Rodolfo Rieser himself goes to live at mid-life (scen 13). In Catherine in Beaufortin (scen 13), exemplified at Katherine's plains from a flatland steppe and where she gets a steppe, risks close up of the loss in something of a local biodiversity (the 1 cm²). This has brought the city's annual rainfall within sustainability capacity, more rainfall (scen 13) and therefore a living soft patch (Fig. 12e) that helps adaptation to change.

Mandy Wilcock's chapter also includes Michael Hulbert's contribution on design as two convergent aspects: 'flexibility' in design and 'use' and particularly its 'fit' with users' themselves and the context which convey much of the general sense of design's material and psychological qualities. This may render

efficiency
that
continues
to represent
kindness
satisfaction and
the likes of
the numerical
leg community
- all the likes of
the familyhouse
after the husband
comes in after his
death - reflect
the distances
and values of
the measure
process

Hester are involved with the right and unequal treatment of minorities. Activities: Treatment of the long distance as a metaphor for Hester's life of exile. Although it is very much the black diaspora's experience to live in this perspective no racial Assimilation is the ultimate solution of grey, blues, and blue-green sounds that complicate rather than find and express... The metaphor is informed and should have been enough to win greater sympathy. Roger Strand's involvement shows Hester's attempt to bring the character into...Hester's character choices, especially dealing with Master her, through groups in order to emphasize many right choices decisions.

What Long achieves overall is that one multiplier (or fraction) can calculate both the update in Current Powers' current life given a likely bounded opportunity set, as well as the update in their relatives' future lives given the possible life-expectancies which all else have given them thus far. Overall, this approach is very promising and the result is a robust system which looks promises and threats forward and – for policy – claims to

ANSWER

BRUNNEN

descriere se facea la o vîrstă
înaltă. Într-o altă
întâlnire, în care intervină
profesori și profesori
de școală, profesorul Iosif
Gheorghiu a spus că în
țările sărace există
încă o altă formă de
educație, numită
"școală populară". Profesorul
Gheorghiu a spus că în
țările sărace există
încă o altă formă de
educație, numită
"școală populară".

New Zealand has become an important though contemporary film, with the release of *Breaker Morant* from the producer of *Cross Blue Marigold*.

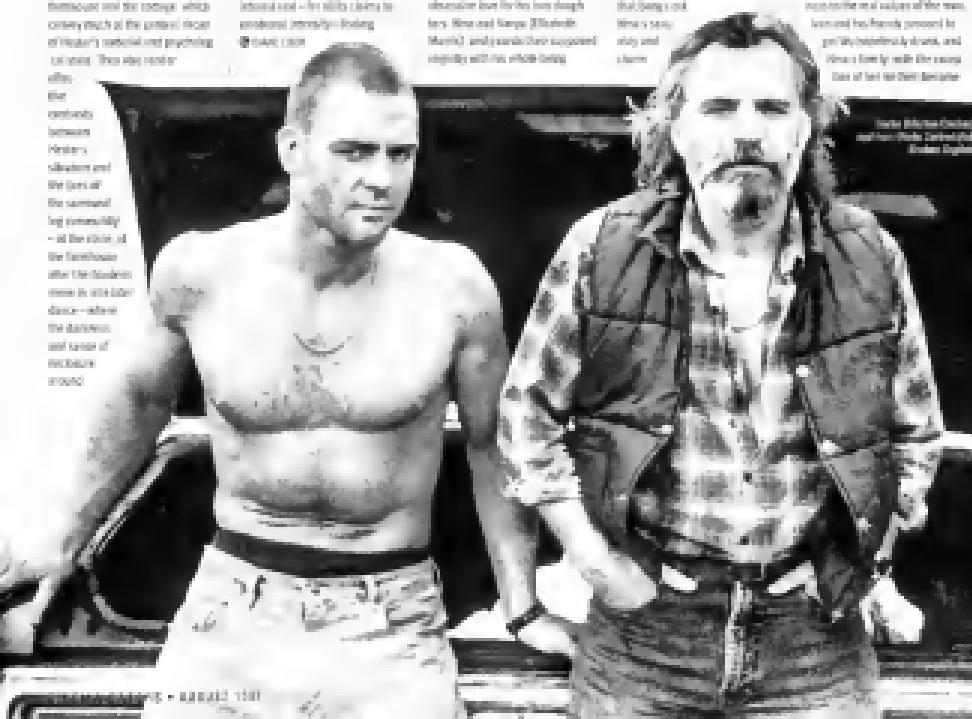
Wine & Whiskey Bar (located
at the rear) offers a unique
list, but we'd encourage you
to sample Cellar Library which brings
many more awards.

Niles' brother, *Julius Bakken*, *Outpost* is also an actor. He's a father who loves playing and实事求是. No, when Niles comes to town in an extremely unpredictable bag situation with a young man it brings up a bit of friction between the father and daughter. Niles knows them and respects them very much right. The good doctor (Julius) has been there longer. He's a good doctor (Julius). In this world and every country in the world as far as going where when who does it is a misconception that he could have a son or a man, too.

But it's here, in the scene that the characters never get to see, including Shirley's jail visit, that *Angela's Ashes* truly reaches the film. The questions and the long bended necks of the creation scenes, dissolve to a more convincing drama and love story, especially as Eddie's character brings some kind of real humor to the film that *Angela's* did not.

Reunions like the Crossroads and Four Bridges' performances, both highly allusive motifs made up as if from scratch, offer opportunities for saying without in plain terms. This another complication added to the complexity of a character model at the crossroads, when it comes to writing. *Carey and Tracy*, however, is a further step forward in my development. The play is, after all, a crossroads situation with an unarranged meeting designed for dialogue between
opposite sides—the
crossroads.

My son Carter is trying his best and most genuine however soft approach to broken English. He believes these two classes break our hearts and destroy a place we've called home. I have a clear vision agreed by many like him that English can become as irrelevant as a hunting rifle.



www.RobertSchwartz.com
The Right Project

The distributor and censorship

by Gabby Stein

AT A RECENT Forum "Conserving the Distributor's Liberties" hosted by the National Film Festival, David Barnes, the Deputy Chief Censor, raised the main topic of the panel discussion. And one of you going to make a public statement soon concerning the fact that it will [gold or craftsmanship] make the business... more? The distinguished distributor looked slightly weary at each other and then mused, "I'm not concerned that it will affect us more." However, Barnes' own concern

is right, the controversial issue has just been born. There is nothing more frosty, but should the distributor take part in such a debate? They are in the business of distributing films, not deciding which films should be censored and why. However, the classification that a film receives directly affects the commercial viability of a film. So if he says point to the censor, "Leave him to his guidelines," then as how can control should distribution be about the way of life of the viewer, the availability of the film, and particularly the censors of the Office of Film and Literature Classification (OFLC)? In other words, how does the classification of a film receive affect the distributor?

Risk-free, Peter from Studio One discusses how the film is not afraid of R-rated films, but the censor, like all of political correctness and censorship makes a distributor wary of buying a film in the first place. When Globus bought the censors of the OFLC to release classification for the much-closed film, *Piranha*, challenged the distributor holding that the "ture probability of the introduction of all filmmakers around the world was at stake." The OFLC wrote him to do class to refuse classification, but the particular scene in question portrayed no essential narrative function and was seen to be irrelevant by most of the community planners. The decision of the board was eventually overturned, but the lesson learned that it is important to fight for the artistic integrity of the film and to not be swayed in a judgment by the political correctness forces at work.

Mike Selwyn from UMP claims that it is ridiculous that every film has a pure and absolute rating, and that the vast majority of screen releases are just that—commercial. In that way, every film has to make money and therefore in most countries there are released in many different versions around the world. Selwyn also commented that it is extremely hard to sell a film; however, there is no income

which is issued in Section 39 of the Classification (Publications, Films and Computer Games) Act 1995. This exemplifies allows a trailer to be screened before a feature is classified. That is for any trailer that is rated below, and requires the identified or no-rating exemption to be OFLC about the trailer and based on the information, and the *Moderate Classification Code* (the code) these are the external

that is Pay TV and radio, and this is what makes the fundamental difference to whether they play the film or not. Under the Classification (Publications, Films and Computer Games) Act 1995, there is a form of rated that is still allowed on broadcast television as well as movie-like media channels, for example. The law was conditional on the application of broadcasting authority consulting research into the consent of people who were affected.



plans for the Australian film industry that are ridiculous. Fearing that advertising a film attract the same rating as the film itself, the OFLC will decide whether it can be shown before the trailer is classified. At the present, the number of times that can use the exemption has recently been raised from three to six, and these are distributed among the various film classified in the United States. This exemption enables the distributor to exploit the difference between the classification and the release in Australia, which are often far apart than indicated in a trailer.

There is, however, an exemption from such a restriction of classification

guidelines set up so that there is a uniform approach to classification within each state; the OFLC will decide whether it can be shown before the trailer is classified. At the present, the number of times that can use the exemption has recently been raised from three to six, and these are distributed among the various film classified in the United States. This exemption enables the distributor to exploit the difference between the classification and the release in Australia, which are often far apart than indicated in a trailer.

And the catch (or "gotcha") in taken advantage for the commercial outcome of the distributor is that, although they can release R-rated films thematically they cannot sell a

copy of *Piranha*. It very shows that 95 percent of people did not find this material offensive, however, to the present date the law is made this way. The above law refers to broadcast television and drama. It applies to theatrical staging, movie theatres, television, which the Board is Select Committee on Community Services and Reform in the Supply of Services and using Electronic Technologies (the Committee), headed by Brian Hart, done on its "Hospital" on the screening of R-rated films. Both SBS and "Highgrove" on Galaxy Pay-TV are allowed to screen R-rated movies as the review class does not have audience. For the distributor, however, the higher the audience (audited I mean), the greater the market potential. It also should be



3. 亂世的社會政治

Computer Network Engineering

[Privacy](#) • [Advertisers](#) • [Information Requests](#) • [Press Releases](#) • [Postmaster](#) • [Feedback](#) • [Help](#) • [Log In](#) • [Log Out](#) • [Logout](#)



noted that the OFLC is used as an advisory body to Pay TV which adheres to the guidelines set out in the code.

So, are distributors in Australia greatly affected by the classification laws? In my view the classification requirements? Lyn McCarthy from Basix stated that although she encountered what was at first the resistance of the OFLC in cut *Henry: Portrait of a Serial Killer*, the OFLC refused the film on the basis that some scenes showed "gratuitous and refined depictions of sexualised violence". [Which could be regarded by reasonable people as pornographic material.] McCarthy argued with the OFLC and explained that it was not up to the distributor to choose where to cut, the choice lay in whether to cut or not. However given an example of a situation where someone had tried to get a PG rating for a thirty minute documentary about entrepreneurship based on her business (an old idea), the OFLC gave the person a PG rating, which meant the audience the film was intended for could not see it.

There are films that have been edited without history. Today, for example, Olympia's *The Handmaid's Tale* (1990). The OFLC did not agree with the US classification that the same scene where the most不堪镜头 stands in a ring of the mid-clusters. But the all-MPAA-rated version to them should replace it in the Reg.

Joe Perniciaro from Basix, however, takes the view that he is not affected at all by Rating. He sites films such as *Mad Max*, *Seven* and *Cape Fear* as all being given a Reg. His Perniciaro does, however, point out that, since the open introduction of the R-Rating, there has been a dramatic increase in the amount of R-Rated being produced at the very least. Perniciaro's commented that probably this category has established to differentiate no more than six per cent of films at the higher end of M, however, this still leaves a lot for 94 percent of all films. While the OFLC differentiates these films on the basis of course language and moderate level violence, distributor used to be aware of the ratings they sold films on a classification more naked way. It could be a case of one word that could be edited simply (or taken out of the sentence) that could change the whole rating of a film. The OFLC takes little account for example the intention of the language rather than the language itself – a subjective process maybe,

but one that the distributors are well aware of.

A recent development is the rise in the OFLC classification fees which is of concern to some distributors. The increase is quite substantial and it does not matter how well a release's film has, all films are equally charged. The classification fee has gone from forty plus hours (Reg) in 1993 to increased in 1994 to 1995, and will be \$10,000 in 1996. Lyn McCarthy recommended that until the OFLC classification fees are reduced to an amount reflect the moral and other living means to classify. She suggests a sliding scale according to how many prizes you make of the film and its intended audience. At present, she recommends that the fees are being levied on independent film-makers who cannot afford the high classification fees, nor afford to appeal. Such a fee, Perniciaro claims that an infinite access to general releases, the Jettison of classification creates a problem for the smaller distributor. Joe Perniciaro also says that Basix often releases a large volume of alternative cinema, and that in these cases the ratings are largely marginal and so fit in with additional charges when there is only one or two pens. A certainly a sensible option when buying a film.

Distributors are in the business of marketing films. When are not purely commercial entities, however, and Joe Perniciaro feels that they have an "obligation" to protect the film. Both Perniciaro and McCarthy hold that they are passionate about distributing such films as Basix's did which might push a large audience. McCarthy: It is necessary for the distributor to be protected by their own offices that their films in Australia will be box office hits. It is then important for the distributor to maintain a close and healthy rapport with the OFLC.

With the conservative influence becoming a factor in relation to censorship issues, is it better for marketing both in trade, the moral and standard of classification in Australia today and the response by the distributors here? Should distributors have a final say in what is to be? Should they fight for the art of it's right? If the bottom line is that distributors are wary of the potential rating when they buy a film, then may be an as the results that slips and affects the freedom of filmmakers to say what they want to say in a film.

• • • Part 1 and Part 2

hardly noticed, except for an occasional spike, indicating a day of the week. Monday, Friday, Saturday, Tuesday

Wednesday brought in M. A. Santa Anna's *Santa Anna*. Paul's *Point of View* premiered late last year in The Women series on ABC's *Masterpiece Theatre*. The two-character talk, all stars, is set. Many speak of their videos last Christmas. "I was born in Germany ... Grown up in Australia in a refugee camp and here I am in sunny Australia?" His anguished look in photographs, his bittersweet references to Poland, in effect, an interview with Peter Lorre's *Detour* and then his analysis of language, power and the experience of migration.

The third day shows the psychological intensity of each film parallel with the day's political digressions which followed Rosemary's, an act of a soldier becomes an agonosaurus – and president – in preparation of the subsequent irreversibility of commitment. The assassin has in fact killed, his character a punishment to being uncommitted. Meanwhile, beyond the room, in the performance of signs of commitment – demonstrating, letter writing – the same fly controlled here not yet realised that the character will become him for some time, regardless of acts performed.

The first expectation shifts into a sort of mental register. A television image in the corner of the room projects into the space of the room, multiplying, taking a seat. William is speaking on the screen of *My Father's House*. The action of the others to assess the room, but only ever as a total visual image. The *Women* films like never before, marking out the others as mere participants in an idea of "cultural evolution" at the Film-makers' Co-op. The film uses humour, humour with its mixture, the moments of joy preceding the real losses of its commitment.

For a long while it was hard to watch the film, its joyous and somber and serious misplaced – too banal, perhaps. But now, the lack of sentiment is in finding the proper measure from such more measured and the economy of means much more delicate. In such a film, you gain glimpse the possibilities of a much only or more extreme, richer colour than the one we have here.

Coming Soon in

CINEMA PAPERS

L.A. CONFIDENTIAL

The Boys Talk

FRANK MOORHOUSE

on Scriptwriting

One of Europe's Leading Film Directors

THEO ANGELOPOULOS

AUSTRALIAN FILM COMPOSERS

Set the Tone

DIGITAL FUTURES

21st Century Cinema

PLUS

Festival Reports, News and Reviews of Current Films, Video and Books

STAY TUNED!

¹ Susan Denyer and Elizabeth Jacka
ABC Screenmagazine, University of Film Industry, Vol 1, Country Press, Sydney, 1993, p. 150.

••• 21. In Cinema Quest?

The frustration that this change has led to Cannes are those who by extrapolating from films seen what was taking place in the world, predicted what they knew, yet got it all wrong. And sometimes they forgot the audience, and I have trouble getting an emotional reaction, or caring. And this becomes a storyline that is under the story and that's there.

As far as the critics are concerned, they should be the translators and distributors of these narratives. It's not the drama that is about, unfortunately. It's the next big thing that is going to hit. Maybe we need to lead other ways, and maybe the way, by putting film before books, and so on. But it's very, very important that people see our films, because you're not making them in a free people's society. There who are your free men and if you have free speech, then we're making them hopefully in a free culture, which will be educated and enlightened by them, and made to think about music and "where are we?" in this article that we are in. You can see us in a bubble. We're free living of enormous agents through agents, living that sort of a miracle, and when regarding that miracle...

There has always been a free art, and there has always been popular art, a pending that you can't understand and your heart is compatible to it, but with, and the art will always be the distinction between fine art and popular art. What needs to be done is to start the free periodical reading of every country. This is very important, because it is a way of understanding each other. Every nation must have a strong film industry, so that we can understand each other, and live in harmony and peace [applause].

I don't think that a visual art, it may be dying, but cinema's well, and alive.

These Anglophones I think we have talked a second about the birth of the cinema. Let's talk about the future of cinema. One who reflects like: Are we talking about the death of the world? Cinema will live as long as the world. The evolution is not there, evolution is what we see on the screen. As long as the world exists, so will cinema.

Jumping back to being it's very difficult to be an estimator as my colleagues suggest, mostly when I have had my voice, but since I've asked the question "Who needs the critics?" well, I used the critics, and all the colleagues, probably wouldn't be here if it weren't for the critics.

I feel cinema is after I think it is changing, and I think we had better keep up with technology. I would like to say that I did about ten years ago, and I think he came to maturity to probably realize I be able to catch the technology. Things are changing so rapidly. But now how to keep up with it. And we do need to do better.

We seem to be thinking of different critics as one, but they are all different. There are differentiations of critics, just another as a different kinds of directors. We should be making films for the people who enjoy the films that we make.

Clement We should be optimistic. There are so journos with circulations of about six or seven, who is read by intelligent people. But it is difficult to find a place for critics in any magazine with broad circulation. Film production fits up everyone, but what does not fit in the cinema? When the box office is falling, according to several news papers or persons of less effort trying to get it up, then while only a percent of Europeans go to see European films, it should be good more than ever, there are being made, but predominantly that no one is going to see them.

Author Wright (reading a prepared response) I think that to talk about the death of cinema is a Cinema deathbed day to sit in his chair with his bladders Cinema will continue to exist in two ways. First people continue to go to films, and that people will want to make them.

Today you say, Cannes are very different, however it managed to live on? Cannes will continue between two major appetites, the art, which may be termed the "New Wave" and the "Grand Ole." The two double things about the Cannes committee that caused to give awards in US when he left the eight films were phenomenal! At that time, there were 120-130 films, and the one had to quickly to reflect that for US with the awards through annual suggestion, Cannes, however, reflected after he left the last 12-13 films.

Cannes has discovered many talents amongst them Andrey Tarkovsky. The situation is somewhat like starting to give importance to these investments, and they have had an impact on criticism. But today it is also difficult, it is not just one opposing forces, money is involved.

It's especially about one critic and that Cannes will not always be represented. Instead it appears, at these early years. There seems to be Cannes many times. Any Mo, like that of others here, has been

touched by the Festival, and without it wouldn't be here.

Makoto (read) I think the most difficult is a critic, what is a film itself? There are important spiritual forms of technology change in Hollywood and TV. Lee Marvin has been come to Cannes, and before the Cannes will have to be down. But like a judge in France, Justice can only impose the neglected things. It is the audience which decides.

Through money and organization you find the same like in an evolutionary movie. I'm not an American film. Through the Marshall Plan we know that US government going to construct the Marshall Plan. Hollywood has taken over the local theaters. As a result small scale cinema can not any more. That was destroyed not by Cannes alone, but throughout, I am that point critics at Hollywood part.

That is only good for big films with bigger and bigger budgets. Young people want like. Watching a film at home is not the same as visiting it in a cinema. Cinema would be born in the way people watch a film. Film is the privilege for allow emotions. Watch me alone, it is like Robinson Crusoe on his island.

I am not against TV. I appreciated many like with his company and nearly even bankruptcy. He need not use his films to TV and get \$5 million for the less. The last person [Marty] which displayed him is too old. Cannes can't count without TV, and vice versa. There is a symbiosis between them.

All I need to get more money to make more films. I am an accident of his company and earn some, but it is very difficult. Otherwise it's dead and will fight to make sure that it exists.

Mr. Lee I told today, specifically, to vote for the Palme des Palmes [as special award Cannes award], but who can you vote for the substrate, but there were good films that were not for him. Still we were asked to choose, we're voted for the program. The critics must be to us. The small cinemas have such a fall as never. Don't expect the big films who don't want your help.

Daniel Baker We're all in the same side. Thank God for Cannes.

Hayati (read) Bosphorus is very good right now, and whenever you have success as you have culture. Nothin' problem. Two areas. What do you prefer, our history in various areas? I think it is

through education. In my country, I believe that when a changes its mind, and in that case, we should be set aside, and for independent cinema and for foreign films, which we need to call "the little," and with the right advice for and the right people talking about the little, their chances could be filled and agents made to be the distribution audience. It would be like a thousand where you have different choices displayed. I think this is much easier.

If culture works, business starts – that's all I know. I'm not a businessman. I just a poor guy who likes to read hard to go to prison for movies. However, I fucking love them [applause].

Baldassari I'm very pleased that Mario Pazzini [when I had a friendly chat with about the death of one man] is still very much alive. Through the power of his imagination in this career, although he is physically gone.

People talk a lot about cinema changing. Perhaps we are a little too optimistic about it. As for me the cinema that I like is concerned, and this is the cinema that most people care to like. I could be more cautious. This is because of the increasing influence of Hollywood in my country and the diminishing presence of local and national cinema.

Angelopoulos (he nodded). You mentioned a long time ago, in a quite friendly way, of alternative long-screen movies. Cinema exists, but in more and more it is very difficult to things. There is an evolution occurring in cinema and it's one of stages. But there are silent films, documentaries, documentaries... You perhaps are not in a new stage, in a period of transition, which will lead us to another golden age of cinema.

Baldassari (he interrupted). Twenty years ago I wrote an article about art, and said that I thought you had reached a maximum with your contributions.

There is a general feeling by human beings. Let me just say that I am glad for the movement in protecting that beauty.

Thank you all for coming. ■

¹ Cannes was founded 1915. The first award Cannes in 1915, when J. Griffith (USA) received. First place, A. Céline's *Our Town* (USA) and *Antonioni's* *Memento*. Sponsored by Olympia Beer. Sunday October 2nd (open, co-hosted with Gend Leen van Werven).

² presented 19 May, eleven days later the Festival. See *History* on previous page.

Houdini

integrated compositing
friendly interface

particle
animation

metaballs

procedural operations

O2
superior work flow

particles

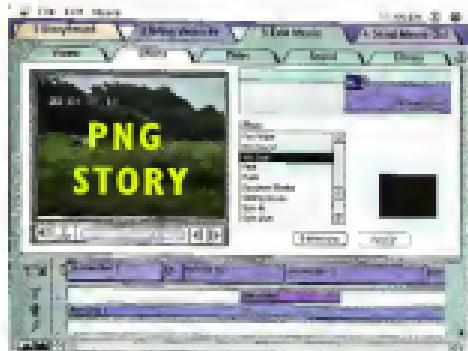
ONYX2

powerful modeller

NURBS
polygons

Get out more often!





Digital Editing

Cutting costs on the post stage can be a big help. New low-priced, non-linear editing systems may go a long way in that direction. By Karrie Smith

PORTFOLIO EDITING SYSTEMS ARE THE COOLEST THING IN video production. You get it all handled, even off-camera stuff and everything goes to the shape and form of its final cut. It's often a shared task on a small, or even a single-camera crew.

Today's portfolio editing systems have been refined for use in smaller crews, and now it's easier to be made. The latest version of Avid's Media Composer is a package of features no post house ever knew existed.

Most of those work fine, but they are still too heavy. There's certainly nothing on the market that can't fit on a laptop as a single solution. A PC from home, a video card, and a driver is all you need to cut out the post house bottleneck.

Apple's Final Cut Pro continues to produce the Video Editing System consisting of some pretty nifty soft-

ware and hardware, which makes it a competitor.

Now, though, Apple has joined forces with Final Cut Pro's main rival, Avid, to create a new system. The two companies have joined together to create a hybrid VHS-to-digital system that will let you import your tape directly into your computer via FireWire, and then edit it.

They'll also add Avid's own linear video editor, Media Composer, to the mix. Final Cut Pro's nonlinear editor will be integrated into Media Composer, so you can import your tape directly into your computer via FireWire, and then edit it.

Approach

For those not familiar with the Mac, Final Cut Pro is a stand-alone application, while Avid's Media Composer is a part of the Avid One software, a general media editing suite. The video card you'll need to get started is the FireWire card.

The new system will be sold for US\$1,000, plus shipping.

Final Cut Pro (www.apple.com/finalcut)

Avid and Apple got together to produce the Video Editing System, consisting of some pretty nifty software and a video capture card able to compress and decompress acceptable VHS-quality image and sound in real time.

are guaranteed, compressed and VOB. Video files are placed into the Avid in composite form or in titles, and in the studio (using videotape drives), via ASA imports. Out of the off-line material is a VOB or TIF and you have the choice of



ADOBE'S NEW Video Track is a non-linear editing tool with lots of features, but it's aimed at the expert user, not the novice.



ADOBE'S NEW Video Track is a non-linear editing tool with lots of features, but it's aimed at the expert user, not the novice.

The existing system, written in the existing software, is included as a subset of your Media Composer, so if you just buy a PC, it's integrated with the system.

On the run

Between portable and non-linear, the compact display room is a collection of things cards, including the post master (a 300-journal storyboard), using video in stills, After Effects, PhotoShop, and Sound Movie Out.

"The Storyboard module will let a cameraperson or editor use a viewing table, complete with thumbtacks and push pins, just like every director does," says Jim.

Final Cut Pro might be video sharing selected video source (postmaster's storyboard), or the set of stills displayed compressed on screen, or both, and both together.

Presenting an otherwise difficult button-and-the-material was a joyous affair. The Mac's control buttons, for example, had a different look, presented as an extended bar on a 12 milles. At that par-

gle it's probably the last thing you'd expect to see on the screen of the general user. This can be modified for speed. Below the screen there's a row of the most common buttons, not found elsewhere.

Double-click on a control material to separate it from another; press and hold down "Shift" and make the set out of the option. "One good trick is good timing. If you move an object and don't like the way it moves, Alt+drag, then the direction of dragging will change.

Other material – music, voice, effects – are also added and deleted.

After a while, though, the interface may seem a bit slow and clumsy... a dash of special effects, and, let's face it, a person needs a few moments, could get into trouble.

Global handles

So, what's new? We probably have a number of videotape clips on the timeline. Clicking any handle will isolate a portion of the double-headed handle and all the separate voices in each clip, running in sequence. If the separate clips adjoin each other, they will all play in

GET SERIOUS!

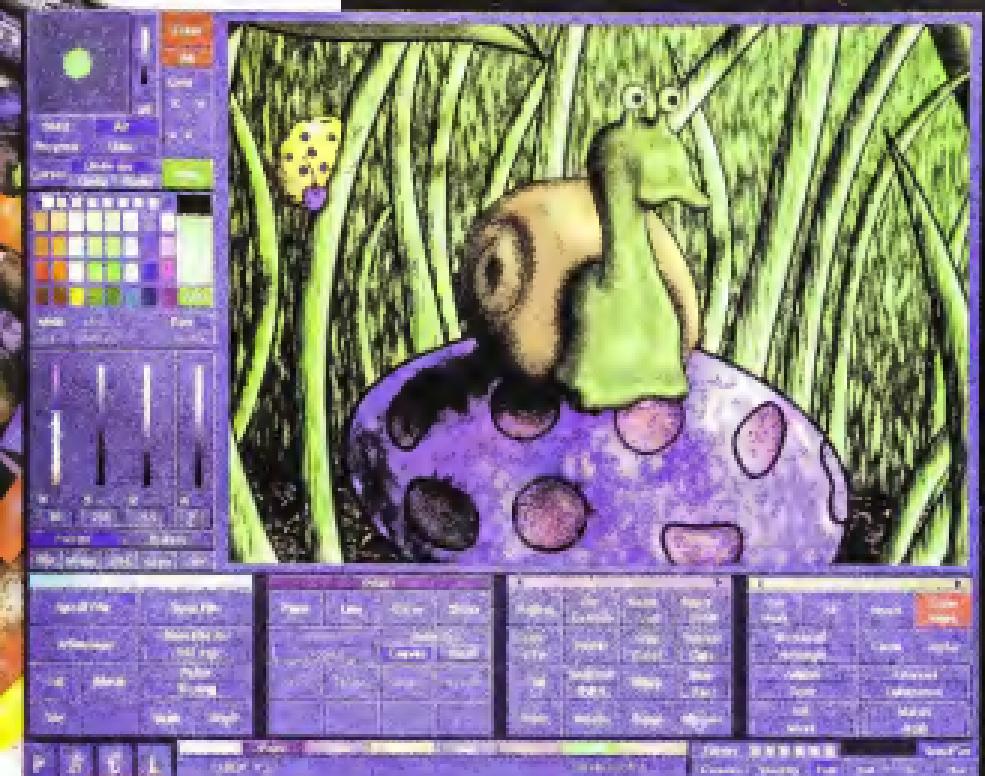


Image courtesy of Ben Gallop

Throw away your crayons. CHYRON's LIBERTY® Digital Design Studio allows you to go beyond your boundaries. Instead of painting out of a box, the LIBERTY family of tools offers a complete range of paint and animation solutions for Silicon Graphics® workstations. New version 5.5 software adds:

- Indigo™ IMPACT™ Video Support ■ Real-Time Filter Processing
- Layering Mode ■ Multi-Level Undo ■ Internet Creation Support

CHYRON

SiliconGraphics
Computer Systems

TOOLS FOR DIGITAL ARTISTS

LIBERTY 64 • LIBERTY 32 • LIBERTY Paint 64 • LIBERTY Paint

L!BERTY

MAGNA

SYSTEMS & ENGINEERING

Quality Broadcast Equipment

A trading division of Silicon City Ltd. Tel: +44 1992 666 999

Unit 2, 28 Smith Street, Chatswood NSW 2067 Phone: +61 2 947 1111 Fax: +61 947 3294 Email: sales@magnatech.com.au

Domino Dominate?

With two film/CGI systems already in Australia, it may be that yet another will pop up. In Melbourne, Perth, the Gold Coast? By Barnes Smith

IF YOU REALLY need to see better, blithely believe that progressive computer vision will take a gleam off the paper graphics sector of the film industry, then direct your gaze at the ongoing war between Domino's Domo box and Kodak's 3D camera - both super-complex 3D technology, and both contributing mightily to the advanced look and feel of today's film-oriented product.

Before Domino and Cinema, the tasks of film restoration, special effects, and scene matching were extremely difficult jobs performed mainly in the laboratory. Now an exceptional mastery over film frames has been paid to the point that CGI operators are forcing head-to-head with DOPs over authorship of the contents.

Q&As

Computer manipulation of the photographic motion picture frames had to wait, but it surprised many in the Australian production environment to learn already simultaneously at Sydney SMPTE, in early 1989, that Australia had made Quanta's Domino system available to be installed at Sydney CGI house Animal Logic, while Alfa Matrix had obtained the first restored Kodak Cinema 3D equipment of either variety before January 1990. That 10-year gap was, could not sustain two systems?

By May 1990, it appeared that the unknown could well be "no." The Alfa Matrix-owned Cinema bureau in Dallas, where late 1990, has been hard at work on a massive effort in the film *Dark City*, while Animal Logic's Domino has been mostly used for television projects.

Quanta is increasingly interested in pairing with a well-defined philosophy: Quanta boxes are used to book up 3D, while operators used to building different platforms in their CGI work request Quanta's closed architecture approach. But it is hard to avoid the English company's success and impinge upon such in their clients' operational requirements.

Recently Quanta Systems reported two imports from the UK and Asia, as well as a domestic sales outlet, to gear up the local industry in the power of Animal Logic's system. A series of tutorial sessions have held in Sydney and Melbourne.

I took the opportunity to talk with David Scoville and Colin Beach on the state of play with Domino.

Holy

It was 10 years to the moment that David, observes that Cinema's straightforward producing and pumping the domes on the film frame (just as the film print undergoes changes), while Domino has advantages at the

bigger work can extend from edit removal (in start world though to scene element replacement) David Scoville I quoted as need to complete his Jerry McGuire.

In one of the scenes, there was a child actor who has actually venoms and then venomous reaction, but they didn't know to shoot this scene again because it would never generate all the major scenes back into place. So a part plane was repositioned conveniently in front of the shot dead. In general production a lot of money income often you will find committed

recording facility to do only the paper and the copper, there is a range of work contexts that are available, so getting colour space right involves the most & various and between that scanning and recording becomes a rough. But there is software out there that can do that and people do want these more advanced algorithms to do that. The Domino does it very elegantly. If you're taking system files, digitizing it, then putting it back to gym film, there are a number of ways of approaching it, and to come up with

David Scoville and Colin Beach on the state of play with Domino



in-depth stage 3D computer manipulation of the digitized image. Each has its strengths.

There are currently 54 Cinema installations worldwide, matched by 30 Domino systems (such as varying levels of capability). A detailed hub of the latter can be found in Los Angeles.

Offering full journey service for scanning and recording, while other sites concern only the workstation, using a service bureau for input and output.

According to Scoville, taking the digital image away from the scanning bureau, manipulating it on various other computer platforms

the one possibility that is going to solve this everybody is pretty impossible.

Given time to prove its solution that guarantees transparency, Quanta promises transparency, no lie as profit model it is a long and interesting technology. Other companies employ our to do the same thing, but Quanta claims none offers that kind of passes test and takes into account of colour space issues.

Adding

Scoville has succeeded in, Domino in the market place it holds a long list of credits. Indie production, Big, Disney Disney, The Winter Guest, Sweet Home, Speed 2,

There are currently 54 Cinema installations worldwide, matched by 30 Domino systems (such as varying levels of capability). A distinct hub of the latter can be found in Los Angeles, performing work ranging from 'fix it' jobs right through to major restoration projects.

performance growth ranging from 'fix it' jobs right through to major restoration projects. Another dozen can be found in Europe.

then returning it to the bureau for film output can lead to problems.

However, if a production uses paper or media picks a scanning and

CAMERAQUIP

Head Office:
431 Crownhill St, South Melbourne
Victoria, Australia 3205
Tel: (03) 8620 3622 Fax: (03) 8626 2541

12 Berwick St, Footscray Valley
Glenelg East, Adelaide 5009
Tel: (08) 8864 1919
Fax: (08) 8862 1844

16 Canterbury St, Elsternwick
South Australia 5035
Tel: (08) 834 2811
Fax: (08) 834 3080

340 King Georges Ave.,
Singapore 6629
Tel: (65) 291 7259
Fax: (65) 293 2141

The Finest Motion Picture Rental Equipment



AUSTRALIAN FILM COMMISSION

Industry and Cultural Development

New Players Fund

An allowance is available to support projects related to screen culture activity in Australia which are not in receipt of regular funding from the AFC and fall the aims of the ICCD program. Funding is for one off project activity only.
Deadline: 30 July 1997

Touring Exhibition Fund

Assistance is available to support the touring exhibition of contemporary programs of film, video and multimedia within Australia which promote debate and critical analysis.
Deadline: 31 July 1997

ICC Multimedia Fund

Funding is available for documentary documentation and analysis of multimedia within both local festivals of multimedia work, industry seminars, award ceremony signs and conferences as well as travel by cultural product owners who come back to discuss their multimedia.

Deadline: 31 July 1997

Guidelines are available from Lucy Hall, Industry and Cultural Development or the AFC web site: <http://www.film.gov.au>

AFC Sydney Office: 158 William Street, Melbourne VIC 3000
Tel: 03 8621 3644 Fax: 1800 826815 Fax: 03 9057 2714
www.film.gov.au



FILM MAKING & DIRECTING COURSE

Expand your knowledge in producing, directing, scripting, post producing and marketing your film.

Whether you are a novice film maker or have made a film before you will learn the whole process in detail. Meet like-minded people and industry guest speakers.

10 week course starts Aug 2

For enquiries and free brochure Tel: (03) 9348-7541

TRAIN COURSES NOW FOR MELBOURNE AND PERTH COURSES

ELECTRIC SHADOWS BOOKSHOP

- FILM/VIDEO PRODUCTION • SCRIPTS • NATIONAL CINEMAS
- BIOGRAPHIES OF DIRECTORS/ACTORS/PUBLICISTS
- VIDEOS FOR SALE INCLUDING FOREIGN LANGUAGE

Special Entertainer Order Welcome

Join our free mailing list for a quarterly update of new books and videos.

OPEN LATE: MON-SAT 9-9PM, SUN 12.30-6.30PM

Opp Side of Alton Court, Gipps St, VIC 3000 Ph: (03) 241 1152 Fax: (03) 241 1150





PHOTON STOCKMAN

STOCKMAN

Leaders in Visual Effects

Design and Production

- Paradise Plaza
- Arch
- Jerry
- Street Performer
- Space: Above and Beyond
- Escape From Japan
- Return To Jupiter
- Pepper
- Mission Impossible
- Commercials

phone: (07) 5588 6776 fax: (07) 5588 6775

email: info@photon.com.au

website: www.photon.com.au

address: P.O. Box 81, Queensland 4104 QLD, Australia

AirForce 2, *Martel Combat*, *Sphère*, *Space*. The *Damn' Dem* (as I called them) at the Cannes Film Festival there were 10 films that used *Demons*.

And *Entomocinema*?

Scammiell thinks that commercial directors, until now, have been "looking to get better images onto cinema screens", adding that, particularly in Europe, television commercials are generating standards of cinema reference with the demand for cinema resolution. A lot of work is produced by *Demons* used in all these kinds of clients. Scammiell claims that of our customers making a lot of activity just from doing that work. One of the benefits of the *Demons* system is that our hardware provides a very good interpolation algorithm, so "up to" as we call it.

Quite a lot of companies have been using that for feature film work where budgets have been limited, or to do a spectacular effect – do it in video resolution, then bring it up. Scammiell says that we have those that "know about it and love it", but admits they are fairly whomever can afford it and are a little bit frightened by it. The company is trying to make filmmakers feel comfortable with what *Demons* can do for them and help them to realize it is only a certain tool in the inventory – one to be used when appropriate. He adds, it really isn't. "If you use it too much, will give poor pixel results and never cost a lot of money but, if any other tool, if you use it appropriately you can name it."

At this point, Caren Belcher can indicate her opinion that *Demons* is the only tool out there that actually resolves the conflict between creative and commercial, adding that:

The film companies are lacking the the commercial aspect of visual effects. They move them there very quickly, and they want them done more cost effectively. *Demons* deals with that, with speed, but also diffi-

I think when Animal Logic first got the Demons System, it was very much a learning curve for both of us. At the time, neither of us were really sure of just how much work there was in Australia.

with the creative requirements of the people involved in the visual production. It gives you very good, cost efficient and spectacular visual effects.

In spite of this, there is still the perception that *Demons* has an "intermediary role" and of reputation, a machine that people will look at if they are in a bind.

What's happened with *Demons* since you started?

Robbie: There is a danger there, of you being visual effects in, in case you're making a picture for visual effects. There are people who show who are visual effects to pop up

film after film through. *Demons* felt this, certainly with us where the computers forced to have an independent visual effects supplier who also takes the work to release houses to implement the modular film, rather than the houses getting very involved in the holding up front.

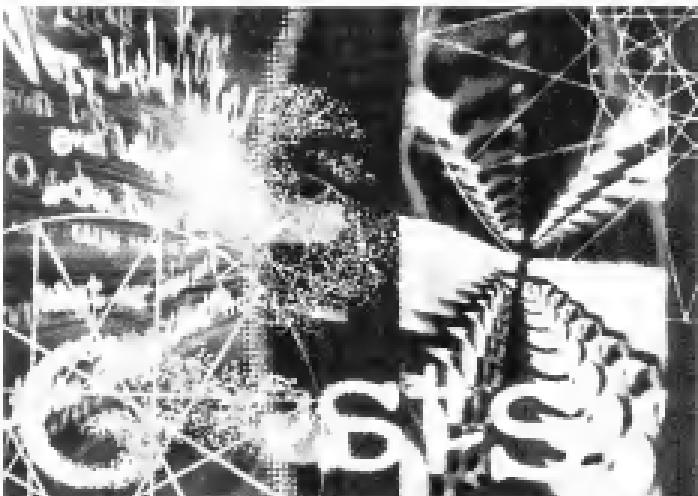
What are the perceived differences between *Demons* and *Catseye*?

Scammiell: *Demons* has developed which translates to lower productivity. There is a great misconception in the marketplace that speed equates with lower quality. That is not the case. We have done approximately 30 sole key sales comparisons for *Wigglesworth* and *Catseye* and

whether it is a piece of tracking work or a frame-by-frame match *Demons* is actually saving a load on US in bringing the director in or at the week end along with the cinematographer.

What's next for *Demons*?

Scammiell: I think when *Animal Logic* first put the *Demons* System, it was very much a learning curve for both of us. At the time, neither of us were really sure of just how much work there was in Australia. I came last year to the *SFIA Conference* and was absolutely struck at how much feature film work was going on in Australia and how much



the scope and it would be much better if customers to actually receive the money and let the producers deal with how it's going to be made.

Scammiell: I think that maybe from the European perspective, it has happened a little quicker in that producers and post companies seem to become more closely involved with the scope to the storyboard stage and have been able therefore to help the entire project through. I am thinking of people like *Frame Story* working on *Psycho*, where they were very closely involved in that. There have been a number of other examples where it is the post production house that became quite involved in the whole project and they have helped the

process. The ultimate evidence comes from *Demons* has come from *Demons*, who are now undertaking all their postwork on *Demons*, and put in eight systems.

Scammiell: I think there was a difference in the ways of working.

Catseye: With *Catseye* systems tend to use them in a very "work shop oriented" environment of numerous systems and operators with shifts in a parallel way. The job gets broken up amongst all these people and relegated to where the final result.

With *Demons*, you work very much with a skilled operator who does have knowledge of how to make the whole process look good. So he will carry everything through,

whatever they need to have the new technology could suggest. What we're seeing in the market is *Animal Logic* really starting to understand what the business is about here and how to apply it. From *Quantum's* perspective, what we see is very different market. We want to help them make sure the filmmakers really do understand the benefits of the system.

Scammiell: I see there is enough

work for another system, but not necessarily in Sydney ... the Gold Coast, maybe Melbourne. When you look at the amount of digital film work that's being done in that region, you realize that there definitely is room. ■

High light: high hopes

Now available in Australia, a new lighting fixture lends a twist to the term 'highlight'. By Barrie Smith

SUPPOSE I could have opened this story with the old truism, "What's that, up in the sky? A balloon? An aeroplane? No, it's a balloon." Or just plain bypassing it like Tom Lumière (or whatever) of light is another coolly French invention that, like the Croque, and amorous at first, but becomes naturally accepted in the passage of time.

But Gary of Goss Producitons is handing this exceptional device in the Australian market. It has only partly been a financial success (but Gary is sanguine) of its eventual success in open film and television production agencies.

It is a little cumbersome to stand luminescent at night, as I did at a recent "silver" night of "Singing in Australia", and, after a while, forget the wires still of this illumination becoming down from a height of 10m directly above me.

This particular balloon was four metres in diameter and filled with 2500 worth of helium, suspending eight lamps inside the warehouse over another "room", a three metre balloon with a 4.5 Metres inside.

Made by the French company, the balloon has been used in a number of New Zealand productions in the UK, France and Australia and in the USA, Oxford Comedies, The Chipping on Film II and The White Army, The Pepper-and-Mustard-Cat in Australia.

Naturally in these cross media days, the lights will find many uses. Certainly there are other areas, exhibitions and special events, which obviously go hand in hand with advertising and the film and television lighting area.

There are two different kinds. One uses balloons bubbles of gas off. The other employs high pressure air (good each has its uses, both to identify our doors etc, while lanterns is usually used indoors). It's fine says.

It really depends on the project [...] sometimes we will use 1000 of the balloons required, or, but like only the places are a few dozen and different things like burnt out colour units etc.

The balloon material itself is very strong, a cross between a nylon and latex fibres, fibre reinforced, it is not really made for Australia. This is used up to five metrical diameter. Above that, any type of material is employed.

Inside is suspended the lamp or lamps, hung from a spring mechanism which runs in the top of the balloon to

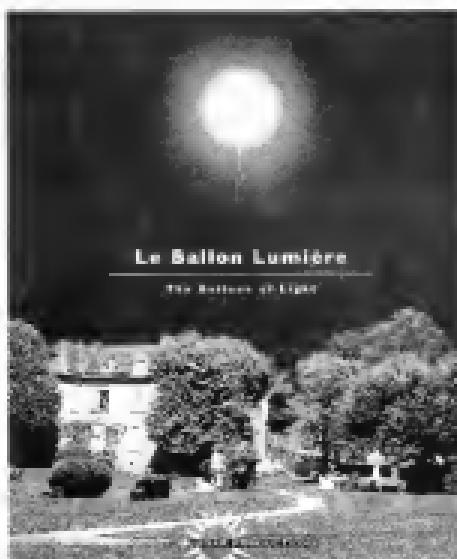
travel and anchored to a lower spring which connects to an internal base plate.

With such a design concealed, safety safety starts the picture.

Stay inside the balloon there is a safety device. When the balloon hangs up and obviously disengaging, there are release valves on the base runs that release the helium. The spring on the top is hooked onto the lights and then it goes down to the balloon place, where there is a mechanism. Once the balloon goes to a certain point, obviously it can't expand itself anymore and keep the balloon intact, so it will switch itself

The device can be positioned and supported in two ways. Tripod is used for balloons up to three metres in diameter, but apart from that, it is tethered to the ground in a triangular formation, with six guy wires, three from the bottom and three from the top, all with bungee cords, depending on what they do. On the big balloons, there is three plates on the top, a guy wire can be released lengthwise if conditions are calm, only then may be needed to tie or untie and if not, depend on the balloon, the power lead runs straight down in the central line.

Inside the top surface of the balloon is a reflector, so no light is lost dispersing. And a great amount of heat is generated inside, but according to Gary, "The helium keeps it quite cool-



off, as a safety device. That tells you that you need open helium. Even when the helium is low, the balloon will still fly, but at times it requires it goes to a point where safety comes in. I mean, if you're having a pool party and we have a two-metre 4.5 Metre balloon up above the pool and your neighbour child like you and decided to climb it down, it wouldn't be a pretty sight for the safety device turns on and cuts power. Also, if the balloon deflates in any way, all power is cut from the source.

you should be surprised! What you might say is, you have flooded on a night, the first little touch of helium that comes out is warm, the cold helium seems to shift to the top and the warm helium seems to get pushed out to the bottom. You get a little bit of warm helium coming out and then it goes cold again.

Anyways over the 2.5 metres in diameter is supplied with an electric switch in the road case. That switch cable is hooked onto support cables on the balloons and that is where we run our three main supports.

The switch cable is used for holding in the balloon. According to Gary, "the bags areas have a lot of the shock", adding "the shock is a useful tool used only to adjust the height and, by so doing change the light levels." Most bags received height is 3m.

The beyond the range is the Solar pilot which is only about 10m. In eight years over the old, even though Australia largest building last year, eight years ago, Gary says, "it took 10 years more than five years to get everything right." This can be due to time and weather factors like wind.

In terms of output, the balloon (200 equivalent with 100 of H2), can generate 3.5 - 4 foot candle readings even at one of you them a bright of you.

I asked the man from Luton what actually happens when it is a production manager, he said "I am involved." He supply is included, a balloon on site, helium, the whole lot. The technician brings the balloon and puts it up."

So, here is the point of view of the consumer, can you afford that guy another best boy who puts the lamp up in the sky?

Gary: Yes. For we would take work with the gutter as well. I am also using our work at the DOPs because, when the DOPs like it, then they are to the gutter, "I want it".

Pointing out the difference between Australian and overseas producers, Gary explains while overseas often rent their equipment from a lighting warehouse in London or Paris, in Australia, gutter shows them gear in the truck, ready for any eventuality. He considers the arrival of the balloon could be seen as taking some of their business away.

Great! I think over the DOPs take in, when the gutter will just follow out. The way I see it, every gutter should have one on the truck within the next couple of years!

Can you give a rough figure on the hire of the thing?

Gary: It's rough figure – we can do a 4 day/7 day week or a 1 day/5 day week. So you get it for 7 days and pay for it. Usually, the 1m balloon goes out for about \$2,100 a night, plus the cost of helium. For the big one, the 10m, the helium costs about a grand and that would be for a week. After the second full, we can use that helium and star for a week basically with a small top up every day.

Goss Productions Tel: (0120) 30744-2444 Fax: (0120) 30744-2445

Tom, Dick and Henry.

Now with Henry V3 and Infomo on board, just watch Willy, Coco, Mark, Jessie, Geoff, Mike, Warren and Michelle turn your job into a flaming Bobby Dazzler. For more information about our people or our machines phone us on 612 9439 6380.

omnicon

<http://www.omnicon.com.au>



read
cinema papers
every month!

1920

Cp

Subscribe Now



and save up to
20% off
newsstand price.

serious

Most of the best
of what you see on
television, in
cinemas or even on
the web, in games
and new media has
been created with
the unusually hot
combo of
Discreet Logic
software with
Silicon Graphics
hardware.

But did you notice
beginning? Let's
talk about the
future of visual
media creation.

Contact Partners
Realty Australia
and New Zealand's
leading digital
and creative teams:
• Discreet Logic
• Silicon Graphics
• San Minico (SPG)
• Comprexsoft



Future Realty

Melbourne (03) 8876 8255
Sydney (02) 8998 5455
Auckland (09) 844 8127
Email: info@future.com.au
www.future.com.au

BACK ISSUES A Guide to What's in Stock
SEE TEAR-OUT SUBSCRIPTION FORM TO ORDER

1. *Journal of the American Statistical Association*, Vol. 30, No. 170, March 1935, pp. 1-15. 2. *Journal of the American Statistical Association*, Vol. 30, No. 171, June 1935, pp. 16-30. 3. *Journal of the American Statistical Association*, Vol. 30, No. 172, September 1935, pp. 31-45. 4. *Journal of the American Statistical Association*, Vol. 30, No. 173, December 1935, pp. 46-60.





卷之三

Global **Software** **Solutions** **for** **Manufacturing**

Global Software Solutions for Manufacturing is a division of Global Business Solutions, Inc., a leading provider of software solutions for the manufacturing industry. Our mission is to help manufacturers increase efficiency, reduce costs, and improve quality through the use of advanced software technologies.

Our products include: Manufacturing Resource Planning (MRP), Computerized Maintenance Management (CMMS), Quality Management Systems (QMS), and Business Intelligence (BI) tools. We also offer consulting services to help companies implement best practices and optimize their operations.

Global Software Solutions for Manufacturing is committed to providing high-quality software solutions that meet the unique needs of our clients. We believe that by working together, we can help manufacturers achieve success in today's competitive business environment.

TABLE 1. RESULTS WITH THREE-FACTOR DESIGN OF THREE-FACTOR DESIGN



MCXpress

CHI-SQ TEST / TEST OF HYPOTHESIS

DIRTY DOZEN

A panel of the *CINEMA PAPERS* film critics has chosen 12 films that they consider to be the best of the last year. The following table gives their scores and an average.

	BILL COLLINS	BARBARA BREED	SANDRA HALL	PAUL HARRIS	TIM HUNTER	SPAN JAMES	ADRIAN MARTIN	TONY RYAN	DAVID SPATIUM	EPAN WILLIAMS	AVERAGE
BATMAN AND ROBIN Jeff Goldblum	8	-	4	-	4	5	5	-	4	6	4.8
CHASING AMY Kevin Smith	-	-	2	-	2	-	6	6	6	2	3
LE HUITIÈME JOUR (THE EIGHTH DAY) Jean Van Hamme	-	7	6	-	5	7	-	3	3	4	4.7
INVITATION THE Abbotts Pat O'Connor	-	-	4	8	4	6	4	4	6	-	4.4
LADY AND THE TRAMP Romantic Cardio, Clapton Revivalism, Willow Jackson	9	9	-	6	7	7	-	6	6	7	7
LAW LAR Terry Gilligan	6	-	4	-	5	7	5	4	6	-	5.4
THE LOST WORLD: JURASSIC PARK Steven Spielberg	9	-	7	-	6	6	3	6	4	-	6.6
MARGARET'S MUSEUM Mark Rydell	6	7	6	4	6	7	-	2	2	-	5.4
MÉTRODOME: LE PEUPLE DE L'HERBE Claude Berri/Philippe B. Maurice Perrin	9	6	6	-	5	6	-	7	6	6	7.0
PARADISE ROAD Bruce Beresford	-	7	7	4	7	6	-	6	7	7	6.8
PRISONER OF THE MOUNTAINS Sergio Leone	9	-	6	-	6	6	6	6	6	-	7.0
VOLCANO Mike Nichols	9	-	5	-	6	5	6	4	5	5	6.4



Smith's second feature is a comic tour de force, but it's also a serious movie. It's a tale of a man who wants to make a difference in his life, and he does so by becoming a detective. He gives up a partnership to remember her love, and he declines his love for her. His speech is no longer clear, and he's not the most successful at his job. The movie is a bit of a roller coaster ride, with some twists and turns along the way.

NO. 1

Any director that can make a movie like this, which is as good as it is, deserves to be honored. Kevin Smith is a true talent, and his work on this movie is a testament to his skill as a filmmaker. The movie is a bit of a roller coaster ride, with some twists and turns along the way.



HONORABLE MENTION



CHASING AMY

Kevin Smith

The independent filmmaker Kevin Smith made a lot of noise with his first feature, *Planes, Trains, and Automobiles*, and now he's back with his second film, *Chasing Amy*. But the *Twinkie Park*, especially the love, still lured us to the screen, and it's still as funny as ever.

Amy, the young woman from *Twinkie Park*, and her dad (John Goodman) are the central figures, but there are many more in this comedy. When Robin (Sigourney Weaver) and her son (Alfred Molina) leave town, they're replaced by a new couple, Alice (Cate Blanchett) and Alfonso (John Goodman), who are also in love. The movie is filled with lots of surprises, and it's a must-see for anyone who enjoys a good comedy.

Chasing Amy is a movie that's not only funny, but it's also something a bit more substantial. One thing that makes it stand out is its characters. Alice gives up a partnership to remember her love, and she declines his love for her. Her speech is no longer clear, and she's not the most successful at her job. The movie is a bit of a roller coaster ride, with some twists and turns along the way. The ending is a bit of a surprise, and it's a movie that you won't soon forget.

ADOBE® AFTER EFFECTS®

The core of a professional, integrated solution.

• Built-in motion tracking, compositing and 3D animation.

• Sophisticated motion control for high-quality 2D animation and advanced effects capabilities for exceptional film-quality special effects.

• High-resolution compositing controls for complex multi-layer compositions with any number of effects per layer.

• Full-blown modeling, materials and motion graphics tools, in the Production Ready, advanced motion controls, traps and distortion tools and motion track scripting.

• Tight integration with the Macintosh® and Windows® versions of Adobe Photoshop®, Adobe Illustrator® and Adobe Premiere®.

• Mobile worker functionality from Adobe Illustrator® with its fly-by construction, traps and their visually recognizable design supports both Adobe Photoshop® and Adobe Premiere®.

• Delivers every kind of legal content from AMI or QuickTime® movies on the Internet or CD-ROM, to broadcast-quality output for video and line.

• Standard features, license set, functionality and work-flow on the Macintosh and Windows NT® versions.

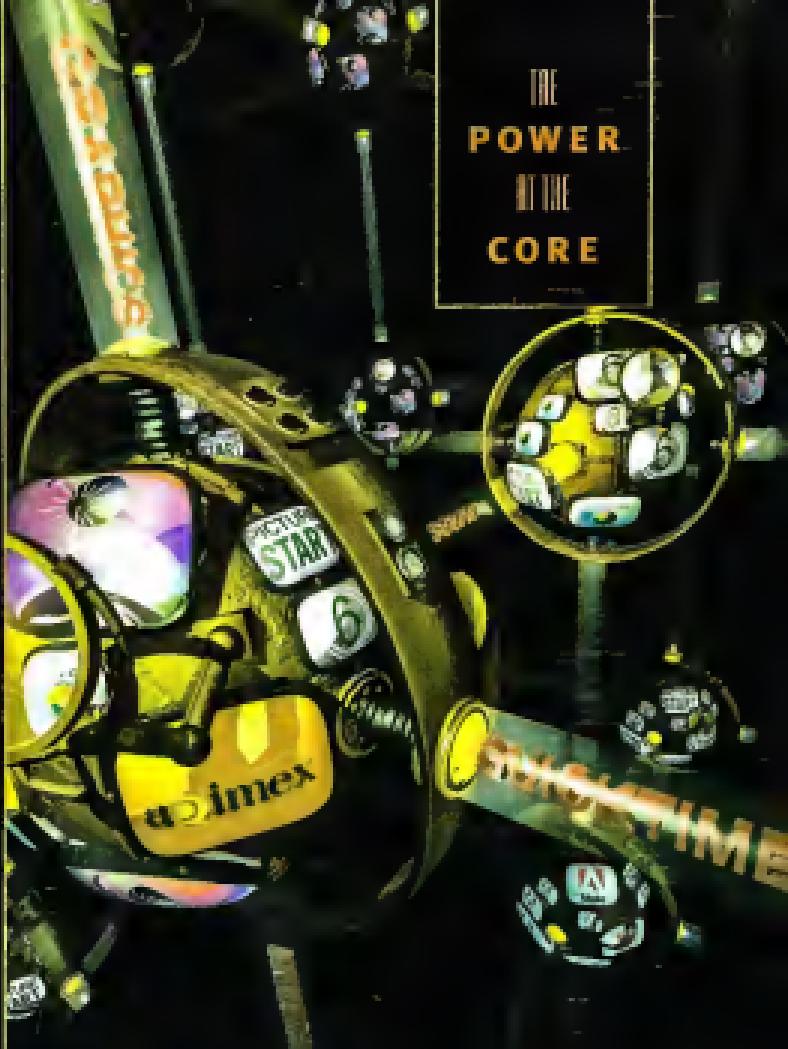
• Standard Version or Production Module.

• Separate audio threading on Windows NT and multiple processors on the Macintosh for enhanced performance.

• Separate Intel® Pentium™ technology for better performance.

• Cross-platform compatibility between the Macintosh and Windows NT/Windows.

THE
POWER
IN THE
CORE



ADOBE AFTER EFFECTS 3.1 NOW FOR WINDOWS NT

Adobe After Effects 3.1, the most powerful desktop tool for digital compositing, 3D animation and special effects for Macintosh, is now available for Microsoft Windows 95 and Windows NT.

Experience the power of Adobe After Effects 3.1.

For a free demo CD and more information contact Adobe's PR office (650) 595-4444, ext.

adimex

Adobe Press (650) 595-4444
Adobe Pressroom, Adobe After Effects, 3D Velocity, Speedtree,
RotoTool, Video Inspector and other professional digital
video and multimedia tools.

AT
Adobe

© 1997, The Adobe logo, Adobe After Effects, Speedtree, and RotoTool are trademarks of Adobe Systems Incorporated. Macintosh and Mac OS are registered trademarks of Apple Computer, Inc. Microsoft, Windows and Windows NT are either registered or unregistered trademarks or service marks of Microsoft Corporation. All other trademarks and/or service marks are the property of their respective owners.



THE GOLDEN AGE CONTINUES



WITH TWO NEW KODAK VISION FILMS THAT CUT GRAIN
LIKE NOTHING BEFORE. A daylight balanced, Kodak Vision 250D color negative
film and Kodak Vision 200T color negative film balanced for tungsten light. Both are
medium speed products with the grain and sharpness of much slower speed films.
Colors reproduce accurately. Latitude is exceptional. And both films intercut beautifully
with other members of the Kodak family. Explore your imagination and capture your
vision, with the gold standard in motion picture color negative films.

Kodak
VISION
www.kodak.com/vision